

The **Modeler's Resource**
"For the Sci-Fi, Fantasy, Vehicular & Figure Kit Builder"

\$5.95 USA / \$8.35 Canada
March / April Issue #15

**THIS
ISSUE!**

**BOX ART
MANIA**

**CHILLER
96**

**GREG
ARONOWITZ'S
LEGENDS**

3-D

**DARK
CRYSTAL
BEASTIES**


**STREAMLINE'S
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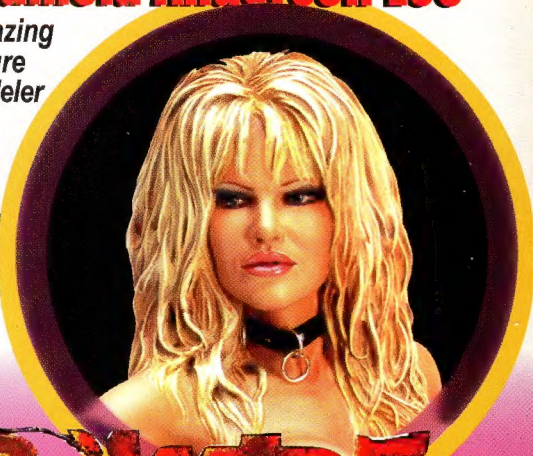
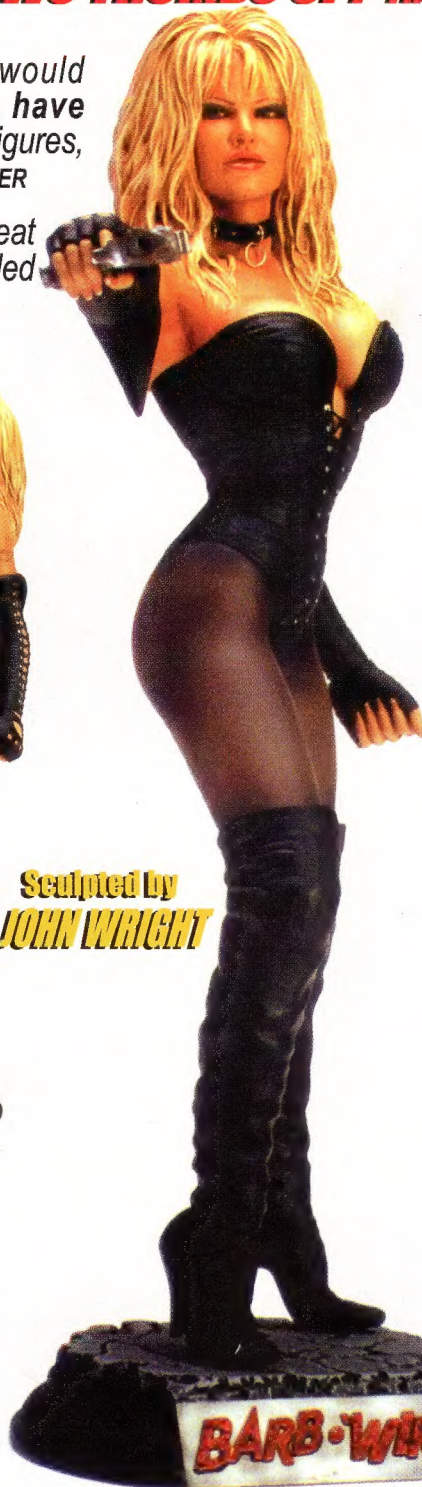
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ALAM



BARB WIRE

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Issue #15 - March/April 1997

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The Modeler's Resource (member IPMS/USA & SCAHMS), is published bimonthly, on or before the first week of January, March, May, July, September & November. Address: 1141 Holly Avenue, Clovis, CA 93611-6210. Tel: 209/322-9854 Fax: 209/322-9053 e-mail: modres@psnw.com. All contents copyright protected 1997; all rights reserved. Except for the subscription coupon, no part of this magazine may be reproduced or stored in any way, shape or form without the express written permission of the publisher. Some images in this publication were created by the artists at New Vision Technologies and LogoExpress, Inc., and are copyright protected; used with permission. The Modeler's Resource "Face" logo is a trademark of The Modeler's Resource and is also copyright protected.

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We might not be here to receive your phone call. Please feel free to leave a message, but we would also appreciate a call back if we're not available. Unfortunately, we are not able to return all calls.

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RECAST KITS

With respect to all resin and limited-run kits submitted for review: The publisher cannot accept responsibility for kits which are subsequently found to have been copied without permission from the original sculptor (recast). Any complaints will, however, be investigated and any offenders will be excluded from future issues of this magazine.

CONSUMERS

You, the reader, are as important to us as our advertisers. Because of this, we try to handle any and all readers' complaints promptly and carefully. If, within a reasonable period of time, you do not receive the merchandise you ordered or an adequate reply from a company or individual advertising within these pages, please write us (no calls). In your correspondence with us, please explain in detail exactly what you ordered and the amount of money you sent (be as specific as possible). We will forward your complaints to the advertiser for action. If no reply or action is obtained, we will no longer accept advertising from that particular advertiser.

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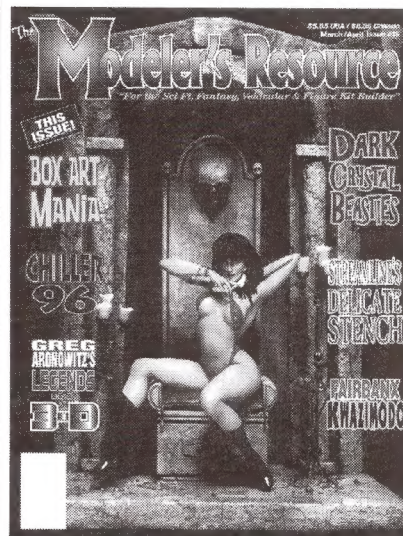
Fredericks Files

THIS ISSUE'S COVER

DANGEROUS VIXEN

by Tom Gilliland

This issue's cover highlights a scratchbuilding effort by Tom "Bones" Gilliland and shows just how far you can go with some time, creativity, lots of imagination and an eye for detail. This is a stand-alone cover with no connecting article inside. Thanks goes to Kazuhiro Tsuji for the phenomenal photo, as well as Bill Craft for the eye-catching layout! Enjoy!



Pictured kit and diorama built/painted by Tom Gilliland. Photo by Kazuhiro Tsuji © 1997 The Modeler's Resource. All rights reserved.

Cover

Design/Layout:

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FEATURES

CREATING BOX ART

by Bill Craft

Find out from a pro how to create box art that gets your kit noticed...and sold.

STRANGE NEW L.A. THINGS!

by Bill Craft

Here's Bill again with a look at some new kits creeping up in the L.A. area...

GREG ARONOWITZ' LEGENDS IN 3D

by Jim Bertges

Join Jim as he takes you on a behind-the-scenes look at this burgeoning company...

CHILLER!

By Jerry Buchanan

"Clutch" is back with his annual Chiller report!

RCHTA REPORT

by Chuck Davenport

Last summer's RCHTA show was bigger and better than ever. Find out all about it in this report from IPMS/USA 1st Vice Prez...

THE BEATLES

with Jean Elliot

The Fab Four in resin? You bet and here's how Jean built them...

MODEL VOICES: WHAT'S THE MATTER WITH SKIN ANYWAY?

By Guest Writers

Larry J. Brackney and Dave Hackett share their opinions on the high-profile subject of models which display...skin.

Within the garage kit industry, there are literally thousands of kits highlighting a variety of subjects. Many of these kits are overtly violent in nature and a growing number are those which depict women in miniature with little or no clothing on. Many kits spotlighted within the pages of this magazine reference both of these themes.

Since the inception of this publication, I have never received a letter from anyone asking me to *refrain* from showcasing kits which depict acts of violence. Not once. I have, on the other hand, received numerous letters from readers (who were extremely polite and addressed the topic with grace and restraint, I might add) who indicated that highlighting kits of nude or semi-nude females was an affront to their moral fiber. They asked that I not include kits of this type anymore. While I cannot acquiesce to their requests, I applaud them for taking the time to write and for expressing their heartfelt convictions in such a decisive yet unsanctimonious way. Having said that, I'm at a loss to explain why none of these letter writers were not the least bit bothered by or concerned with kits which often represent humanity at its worst.

Even though I've alluded to kits which showcase a violent theme, I've never held up a particular kit, in these pages and said, "This should never have been produced." Nor have I ever stated that a particular kit, which I personally might feel as being too violent, should be censored because of its expression of violence. It's simply not my job. All of you have working brains that are quite capable of making that decision on your own. Certainly this magazine isn't going to set itself up as arbiter with respect to this issue.

When I attend model shows and conventions, I find it interesting to see how the promoters have dealt

with the issues of violence and nudity with reference to kits. You can tell that some are just plain nervous about it, but it's not the violence factor that necessarily disturbs them or "rattles their cage." It's the nudity that brings them to the point of consternation.

Without exception, kits that depict violence are displayed without any thought of censorship. However, the kits that boldly go where others have not, into the realm of the bare-breasted female or completely nude subject, are dealt with on an entirely different level. (I'm referring to simple nude subjects, like the *.38 Special* kit highlighted a few issues back, not those nudes that delve into the area of the obviously pornographic.) There's an obvious sense of embarrassment for some when these types of kits are displayed.

Why is that? If we take the time to admire the work that goes into a sculpture like the *Kent Melton - Dark Horse .38 Special*, for instance, does that somehow make us indecent or lecherous? Apparently, there are those who readily rush to that conclusion. It must be because they, themselves equate the nude form with sex. I can think of no other reason to explain this difficulty.

Sex is something that's done privately between consenting adults. We think, "Since nudity is usually a precursor to that actual act of sex, then it's essentially the same thing." For folks who think like that, then I feel bad for them. They are in error. While this may be the case for them, it is not the norm among many people. Go to the beaches in Europe sometime to see this living reality.

Some are of the opinion that since children are at many shows, then everything should be done so as not to offend or demoralize them. I would agree, except it would seem that it's perfectly fine for them to view a kit where our hero is ripping out the entrails of some gory monster (or maybe the other way around). That's art-based fantasy. That won't offend?

When all is said and



done, it would seem that kits which display all manner of violence are perfectly fine and acceptable forms of art, while kits that showcase the more wholesome aspects of the human form are treated with disdain. Those that enjoy them are treated worse. That simply doesn't make sense to me. It's faulty at best and demagoguery at its worst.

In the end, what are we going to do with the nude female kits? Simple: *Leave 'em alone*. If you don't want one, don't buy one. If you're having a show where various types of kits will be sold and/or displayed, get the word out ahead of time and put a sign at the entrance that alerts parents to the fact that there will be kits on display that may negatively impact their child's moral values (*and don't forget to tell them that there will also be some nude female kits too!*). This way, they can make an intelligent choice *before* they go in.

Here's my bottom line: if violently-related kits go uncensored, so should simple nudes. Any questions?

Enjoy this issue's contents and we'll see you back here promptly during the first week May.

Fred Defino

Founder & Exec Publisher

PS - On a very sad note, we learned just prior to going to press with this issue, that Jim Fawkes had recently passed away. The entire "garage kit" industry mourns the loss of this veteran sculptor.

We never had the privilege of meeting Jim in person, but for those of you who did know him personally, our hearts go out to you and his family.

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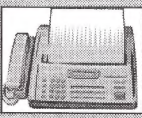
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Kits sent for Review

Sample kits for review are welcome and appreciated. We would prefer to utilize each kit received to its fullest potential. With this in mind, whenever possible, it is our desire to use sample kits as centerpieces in detailed 'how-to' articles, as opposed to doing a simple review.

Please submit sample kits to: **The Modeler's Resource, Samples, 1141 Holly Avenue, Clovis, CA 93611-6210**

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Rates for 6 Bimonthly issues:

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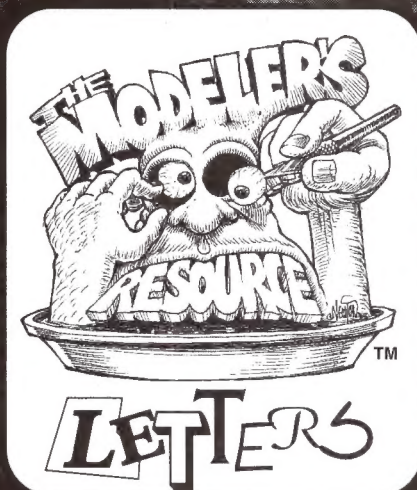
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This issue of The Modeler's Resource is dedicated to the memory of sculptor extraordinaire, Jim Fawkes. May his spirit rest in peace.



Dear Fred,

...I...wanted to tell you, your magazine kicks ass, damnit! It's the best one out there - period! Keep up the great work! I'm sure you don't get enough praise for it and you really deserve it! It's really important that you know that your magazine makes me feel good. I'll be looking forward to future issues.

Take care of yourself and your family and God Bless You Always.

Joey O'Brien, West Long Branch, NJ

Hi Joey,

Thanks much for taking the time to write. I really appreciate and enjoy the letters we get. Thanks for sending all the pictures and tapes as well!

Dear Silvia and Fred (Ladies First!),

If you've heard it once, you've heard it a zillion times; this mag keeps getting better and better (by the minute I think)!!

Hats off to Thomas Kuntz (Artomic Creations) and Bill "The Craftbeast" Craft for one of the Best Genre covers (#13) since the *Famous Monsters of Filmland* classics! A great job from everyone throughout the entire publication! Exceptional!!

This journal seems to radiate with integrity, validity and giving and for someone like myself, who's been modeling since 1960, it's a handy little "resource" to have. There seems to be a lot of deception, backstabbing and money grabbing out there these days, in every walk of life and it's nice to know *The Modeler's Resource* and *Kitbuilders*, I might add (our ol' bud Gordy!) are leading the way as honest modeling publications.

Sometimes we forget that this is a kid's game and all we old timers are hanging onto something we love for as long as we can and it's our obligation to keep it clean and honest, passing on what we know and have learned to the younger artists!

What's that out there in hobbyland? Yeah, you heard right! If you're a modeler, you're an artist, no matter what your age! How do you think we get such great talents like Dan Platt, Tom Gilliland, Jeff Yeager and Shawn Nagle, just to name a few?! Ya just mix up some "I want to learn" with some "natural talent", throw in some "hard work" and there you have it!

As an artist, I try to approach whatever I'm doing, whether it be painting, wood-working, sculpting or modeling as a hobby. That way, I get the best effort out of 'me' while keeping it fun.

I'm sure everyone, by now, has heard the squabble over "blanks" (cf. the Letters section in *Kitbuilders* #20 - Editor). Heck, I made a couple back in the early 70's and

shared them with my friends and I'm not mad at anyone for "borrowing" this idea. I (unknowingly at the time) borrowed the idea from someone else. After all, hasn't our friend, Mr. Harryhausen, been creating originals for years? Whatever material you're using, pre-shaped or not, you basically start with a "blank." Only when you begin to shape and sand and file, glue, paint, etc., does your creation begin to "live." So, accusations and allegations about "who's on first" are infantile and detrimental to this great hobby! With that attitude, you will ultimately eliminate yourself from any honest, profitable ideas and opportunities.

Take bases for instance. I've made my own for years out of just about every material you can think of. No big deal.

So, to all you young model artists out there (I have two boys of my own, ages 8 and 14 and a little 'gluesniffer' on the way!), just remember, when you choose to start your kit, whether it has 3 or 300 pieces, it is unique, one-of-a-kind, like people and snowflakes; no two will ever be alike, and it's all yours! You're only limited by your imagination and to my knowledge, no one has ever been to the end of that road yet!

Well gang, keep up the good work. I have to go clean off my shoe. Looks like I accidentally stepped in a fresh pile of that "pul-sating, purple, pungent, philosophical resin!" It's real dangerous, ya know!!!

Oh yeah, please sling this great quarterly my way for another year (check enclosed) so I won't end up like that "Anal-Retentive Dude!"

Take Care, Tom "The Trashman" Perry
Smock, PA

Hi Tom,

Thanks tons for writing. Silvia and I are very glad that the magazine is making the impact that it is. The support for it has been incredible and even more so over the past few issues, pushing us to move to our present bi-monthly format.

As far as radiating with integrity, validity and all the rest, I certainly appreciate hearing that. I do my best (though I've failed at times) to treat others the way I endeavor to be treated and I believe that my writers are of the same mind. Our interest is in promoting this hobby, not ourselves. Apparently, that comes through.

One last thing: I'm glad you mentioned Gordy too, because without *Kitbuilders* paving much of the way (along with *Model & Toy Collector*), I don't think we (or possibly anyone else for that matter) would be as far along as we are today. I personally owe a debt of gratitude to Gordy. When this publication first began, he never turned me away when I came to him with questions or needed advice, and he hardly even knew me at the time. Thanks Gordy, it'll come back to you a hundred fold if it hasn't already.

Thanks again, Tom for writing.

Dear Fred,

Thank you for answering me and for all the explanations (you gave). I really love your magazine and (with) these four issues I could see how it's improving and getting more quality. It's very difficult to get this sort of information here in Brazil, so it's great to read all this.

~Letters to the Editor~

We appreciate your comments to us and we welcome every letter, fax and e-mail. All letters become the property of *The Modeler's Resource* (and cannot be returned) and are subject to editing and condensation. Correspondence that is not signed, will not be printed.

If you do not want any or all of your letter published, please indicate this somewhere in your letter, *clearly*. Thank you.

I'm sending with this letter the order form for another year subscription...

Thanks for everything.

Alexandre Eschenbach, São Paulo, Brazil

Hi Alexandre,

Thanks for taking the time to write. Glad you found our magazine!



E-Mail Zone

Hi Fred!

Thanks a lot, issue #13 has arrived yesterday and it is quite good. I loved the Aurora would-be's and the history behind it. I still have all of my dinosaurs from that series on two shelves and the Tyrannosaurus Rex is quite big (this one doesn't fit in my show case).

The article on skin texturing is very interesting and gave me a new light on how it should be looking. As for the remaining articles, they are good and very interesting. I do not know if you are planning it in the future, but a follow-up on molding techniques would be something I'd like to see; mainly on the dos and don'ts and common mistakes and how to correct them.

Thanks, Francine Robert

Hi Francine,

Glad you liked issue #13. More importantly, I'm glad the articles in that issue were useful for you.

We'd like to do more articles on the molding end of things (and Mark Brokaw has indicated that he is very willing to do at least one follow-up article), however, we need to be careful too, because we don't want to be viewed as the magazine that gives fodder to the recasters out there. At the same time, there is a very legitimate need for this knowledge among individuals who are of a mind to cast their own original sculptures for selling purposes. What does everyone else think? Let us know...

Thanks Fred!

Just got issue #14 and it's another winner! Almost too many tips and techniques to digest if that is possible. Keep it up Buddy!

JnEQuest (Rusty Ryan)

Hi Rusty,

Thanks much! Glad the magazine is working for you! We'll do our best to keep it going with practical articles.

Hi Fred,

I just wanted to tell you that I received my first issue of *The Modeler's Resource* and I am thrilled with it. Hope there will be many more issues forthcoming.

imperlman (Michael Perlman)

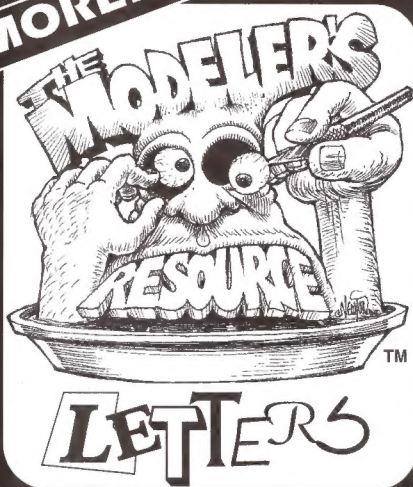
Hi Michael,

You can bet, there will be many more issues!

Dear Fred & Silvia,

I received issue #14 and have been going through the articles from start to finish. It has a lot of quality writing. Even though I am not a modeler, I always enjoy a well thought out publication. There is always something to learn about anything. I thoroughly enjoyed Kathy Koecke's article! What a riot! When I read it to (my husband), I was laughing so hard that I had tears streaming down my face and he couldn't understand a word I was saying. Jonesy's cartoons really added to it as well. Even without being a model widow, what she had to say

MORE...



hit a nerve in all women about their relationships with a man and his particular passion. It was great. (My husband) Paul's favorite part was the "flesh tone work" justification for the female form models. He had to agree, there just might be a reason to take up modeling...

Ackermooos

Dear ModRes,

Many kudos to Kathy Koecke for her article, "You and Your Model Builder". As a former model widow who joined the model obsession, she definitely hit the "pin on the joint" (nail on the head) with so many of her observations. Why do you think I now have my own set of exacto knives, airbrush and Dremel? Thank you also for explaining why we have so many "fleshy damsels" on our model shelves. My husband totally agreed that they were just opportunities to "practice flesh tones" - yeah right. So, when do I get to do some major hunk so I can practice? Thanks again, Kathy.

Cindy Morgan (pakrats)

PS - Now that I am totally addicted to models, I now have a great excuse not to clean the house. "Sweetheart, I'm sorry, but I have to Milliput tonight so I can sand and prime tomorrow night. Why don't you run the vacuum cleaner?"

Dear Cindy,

Kathy hit it right on with her points. She's been there, done that, learned from it and found out what works. I'm just extremely grateful that she decided to share it with the rest of us. Thanks Kathy!

I'm new to T.M.R. and think it's a great magazine. In issue #14 the article by Kathy Koecke alone is worth the price of admission. To all the "model widows" out there, I'd just like to say one thing: "Thank You!" You may never hear it from your man's mouth, but on behalf of modelers everywhere I'd like to say "Thank you, Sweetheart, for your patience and understanding."

Gary M. Morrow, Oldfort, TN

Dear MR,

From winter foothills of central PA, Wayne THE DANE sends to folks a hearty well-done! You folks have finally united figure and vehicular modelers under your covers. The cross-pollination will improve everyone's modeling efforts. The amount and variety of coverage MR has is staggering! Yippee! The gods of modeling are well pleased!

Look to your TV's for an innovative broth-

er magazine from THE DANE called, "VIDEO MAGAZINE" (see the classifieds this issue). I would like to hear from artists and hobby-related people about their computer choice for graphics and 3D design and video editing. It's IBM PCs versus Macs. Write in and let me know what you think. This is future of the movies and garage kits can also use these Internet surfing number crunchers...

A that's, a that's, a that's all folks! Sincerely,

Wayne "The Dane" Hansen

As a new subscriber to *The Modeler's Resource* magazine, I have just finished reading my first issue #14. I'm very pleased with the articles and photos...I have subscribed to a lot of magazines over 43 years and (have) yet (to) see or read what *The Modeler's Resource* magazine has to offer. It is truly a magazine anyone would be proud to own and subscribe to. Thank you.

Sincerely, Timothy R. Quimby, Lansing, MI

Mr. DeRuvo,

We appreciate and accept your offer to "state the facts" regarding uncredited and miscredited photos and the lack of complete information missing from last issue's article on kit related to the creatures of Ray Harryhausen. Mistakes can be made. Your professionalism in publishing this letter and attempting to correct the errors is to be admired. Honestly though, we provided *The Modeler's Resource* with complete photos of our work and detailed information months before publication of Mr. Fredericks' article.

Here is my problem - I published two color photographs of sculptures produced by HOGAN'S BONES without explanation or credit of one and further attributed the other to another artist. My partner, Bob Bagy and I created the *To the Death* diorama of the climactic battle between Sinbad and the Wizard's skeleton pictured on page 46. Further, Bob sculpted the Sabertooth tiger pictured next to it! Although Shawn Nagle has produced some adequate pieces in his career thus far, his plagiarized copy created for Monsters in Motion pales in comparison to Bob's work. We will let the work stand for itself. We presented the idea for this kit to Terry Fitton almost a year ago. Further, we gave him the idea to add the optional set of arms for the Troglodyte and the Mination's spear. Credit please, where credit is due.

Of further note is the omission of details regarding Monsters in Motion's forthcoming *Final Battle* diorama from "Jason and the Argonauts." We sent you pictures. Terry has advertised this kit inside your front cover! Mr. Fredericks did allude briefly to the kit in his article but was hardly informative. HOGAN'S BONES created this incredible sculpture. We premiered it at the '95 Louisville Wonderfest and not only won a Gold Medal, but the Harryhausen Award for Best of Show. Ray presented the trophy to Bob at the close of the show. The sculpture and lease rights to our "Hogan" skeleton were purchased last summer following the excitement it created at the Mad Model Party.

Mr. Fredericks also failed to mention the incredible *Talos* kit we produced in 1995. His cryptic reference to "Mermaid and other sculptors..." pays no homage to M-1, Astro Zombies or HOGAN'S BONES as producers of the *Talos* image. What about the incredible Mination creation by Phantom? The super rare kit of the Roc was missing from the article as well, but there was a strange picture of the unlicensed Hercules kit in the middle of your photos. Perhaps this was a simple error as well.

There seemed to be a definite slant to

Mr. Fredericks' article in praise and favor of Monsters in Motion and GEOMETRIC. Is this a subtle, politically correct message to the industry? Perhaps we should rehash the subject of licensing at another time. We would like to add that we have the greatest respect and admiration for George Stephenson and his company. We informed him of the existence of our Sinbad kit and not only did he approve of it, he encouraged us! Let me digress for a moment. I can't let the licensing issue go. Perhaps Mr. Fredericks was hung up on this issue as well. He did, however, mention work created by other companies; (i.e. Mermaid, Dimentional (sic) Designs, Skyhook, etc.), which was not licensed. This lack of consistency is confusing. Mr. Fredericks' work on Prehistoric Times is quite excellent. He is to be commended for it. Perhaps, though, in the future it would be wise that he wrote about subjects on which he has expertise.

In his defense, however, Mr. Fredericks did briefly touch upon an issue that few devotees of Ray Harryhausen are aware of. I must preface this with a statement that Bob and I are huge fans as well and admit a major influence on the course of our lives exists because of the selfless work and dedication of this man. Sorry to burst the bubble, but Mr. Harryhausen is a very bitter man and totally opposed to anyone else making a dollar on his creatures. This observation will be refuted I have no doubt.

Bob and I personally observed his ran- cor and less than professional attitude at Wonderfest last year which began when he saw the prototype of his Ymir on the table of Alternative Images. This blunder at displaying their pirated copy of Forest Ackerman's personal gift from Ray was further aggravated by the build-ups of our Sinbad, Talos and Jason diorama in the model contest. Ray has no right to bitch. He was paid handsomely long ago for his efforts. At this stage of his life he should accept the praise and homage given him by the fans. As far as financial gain is concerned, the profits made by HOGAN'S BONES are minimal and we have created our kits for the enjoyment of our fans and ourselves.

HOGAN'S BONES is a young company endeavoring to produce exciting kits and collectibles of the best quality at a fair market value. We are builders and collectors as well as producers so we create things we want for our personal collections. We have put a lot of hard work, blood, sweat and tears into our pieces. We have original pieces coming this year as well as some dedicated to the work of others. To paraphrase Oscar Wilde, "It only sucks when they don't talk about you at all!"

We appreciate the opportunity to speak out and the coverage given us by quality publications like (The) Modeler's Resource. We further hope you accept this letter in the true spirit with which it was written. Bob and I are open to critique and criticism as well as the wants and needs of our patrons.

Again, we thank you and are, as always, at your service.

Sincerely, Michael F. Heintzleman & Robert G. Bagy

Dear Mike,

I'm glad we succeeded in satisfying you, by providing you with an opportunity to set the record straight. The failure to caption pictures is my fault and it was simply an unintentional oversight.

As I indicated on the phone with you, it is our desire and policy to correct any errors found within this publication as quickly as they are pointed out to us. Thanks for giving us that opportunity.

INVASION OF THE MODELERS!

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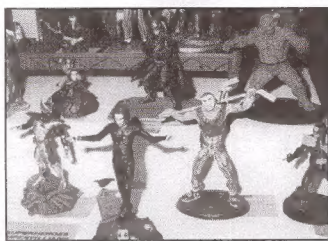
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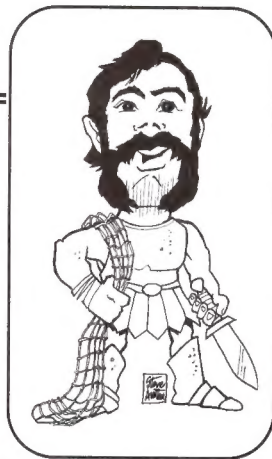
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In the Arena

with Steve Goodrich



Scream Products has recently released a new **Cenobite** to join the ranks. This time around, **Dr. Channard** has been chosen. Sculpted in 1:4 scale by Jeff Brower, the kit contains seven black vinyl pieces and six in white resin. A sheet of mylar is supplied to cut the rein hand "snakes" blades from. The kit stands an impressive 23" tall and sells for \$72.95 plus \$5.00 shipping.

The only seam putty/sanding work which needs to be done is on the giant worm which holds Channard aloft.

The illusion of a free floating Cenobite is created by pegging left heel into the front of the worm.

While the instructions require one to

fill the left leg, base and lower worm with plaster for support, I found that Channard sags forward until his feet touch the base. This will require much work to rectify on my part. However, if one were to sink two pieces of coat hanger wire into the plaster, twist the two pieces around each other, than bend wire to fit upper worm as it's being assembled, this should provide all the support ever needed. Grabbing the completed model by the worm and forcing it backwards will finalize the pose. Two twined lengths of coat hanger wire being much stronger than the force of gravity extended on the weight of the Channard figure will keep it in top shape.

The sculpting on the crazed surgeon Cenobite has minor flaws, but if you like Screamers kits, I won't even bother to numerate them as this is one of Scream's best works to date.



Five of Channard's facial torture wires are sculpted into the face and look fine, once painted silver. The sixth wire, however, is not sculpted in. Instead, you must string a real wire (provided in the kit) around the face and twist the ends together on the back of head. This is done because at this particular spot on the face, the wire cuts into the bridge of the nose and into each ear. Even so, the wire needs to have a gap over the face surface in these areas and this feature only serves to add realism.

Having had this kit on the shelf for a couple of weeks now and my devotion to the Hellraiser theme, I found that the hand "snakes" are left wanting. Only one style of knife blade is provided in the template on the instruction sheet. This may very well satisfy a casual fan, but to do Dr. Channard full justice, there should be a little kit bashing done to create the full array of unusual "items" spewing forth from the "snakes." Space prohibits me from going into this further, but true Cenobite fans know what I'm talking about.

Overall, there is more work on this kit than one usually equates with a Screamers kit, but it isn't actually more difficult. A thumbs up kit for sure! Now, let's see, what was today's agenda? Ah, Yes! Evisceration! The doctor certainly is in, after all this time!

Popping down to Australia again, we have the latest kit from **Cast From the Dungeon**. This kit simply titled **Dragon** comes in four east to assemble pieces. Shield dimensions are 7 1/2" X 11 1/2". The dragon is 10 1/2" from tip of nose to back of neck, so we're dealing with quite a nice sized piece here. As well, when shelf space is an ever increasing problem, this kit hangs on the wall in that empty spot we all have one or two of.

The shield is cast in fiberglass and, while hollow, is much stronger than it would be if done in resin.

The dragon's horns are solid resin and one has a choice of hollow resin or hollow fiberglass for the actual head of this beast. (The review piece was fiberglass and I found it as viable as resin and tough as nails!)

The pieces come with many major air-holes puttied in and wet/dry sanded so you only have to sand off minimal mold seam lines along each side of the neck and lower jaw.

Included in the kit are four mounting screws to hold the head on the display shield and a rubber coated hanging hook.

Sculpting is really tight on this piece and, while lacking the great detail of a Draco or Vermithrax, it is slicker in the way Harryhausen would do a dragon. This simple, yet bold look makes Dragon exceedingly expressive. I especially like the way the teeth are sculpted to overlap upper and lower lips. While cover art and instruction sheet suggests painting Dragon black, this piece is a superlative one to go wild with colored metallic and/or pearl paints on! I used an airbrush to lay down blue, green and purple metallic coloring and this guy looks stellar!

The one fault I found with the sculpting is that they eyes, while curved surfaced, are rather flat. Two sculpted spheres sunk in the



sockets would have made the eyes considerably more realistic. Painting skills must render the eyes rounder than they are. ("thanks" to Scott Kelley, of Alternative Images for this early tip which I've passed along to Grant.)

The hollow resin head version of this kit sells for \$130 U.S. and the hollow fiberglass head version sells for \$110 U.S. Both prices include airmail postage. International Money Orders are to be made out to Grant Biffin and sent to: **Cast From the Dungeon, 74 Queen Street, Narellan 2567, N.S.W. Australia.**

PS - Grant wished me to inform readers that his **Wing Demon** (cf. *The Modeler's Resource*, pg 16), has been reduced from \$100 to \$80, to be more U.S. friendly in price. Kudos mate!

I am a figural modeler: Horror, Sci-Fi and Fantasy mostly. I find military and vehicles boring in subject matter. But, I greatly admire modelers of the latter for their talents. The point here is that I feel this rift between modelers should not exist - so please don't judge me as reviewing a military type kit unfairly. I pledge my objectivity to you.

Sandy is one of a set of fine figures which showcase The Gulf War Desert Storm outfits and gear. These are 1:12 scale; figures being 4" tall. These are realized in injected styrene plastic and Sandy, in 24 pieces, is easy to build. Very few gaps to be filled. But the detail of the outfit, accessories and Colt M16A2 assault rifle will require hours and hours to paint correctly. This is something you military modelers take for granted so Sandy would equate at about average to you guys.

This is a Japanese kit by **FineMolds** and cost is \$25.00. You get instructions all in Japanese so that's a strike against the kit. Secondly, I find \$25 an absolutely absurd price for a piece of this size! Even compensating for import duty, it is what I'd call a rip-off.

This might not seem so bad if it was a realistic soldier. But Sandy is deformed. The head is way oversized and the arms way undersized for the body. Add to this a cutesie little girl face and it just does not cut it! Were I a Desert Storm Vet, I would, in fact, take this saccharin little ditz as an offensive insult! What next, Disney does Desert Storm, the cartoon? Sue me if you think I'm wrong for feeling a little more respect for our armed forces and can't happen to see them as a cartoon or a joke.

This kit may fit someone's criteria as to what makes a piece worthy of owning, but it sure isn't my own!

While I find no redeeming value in this piece, just to give it the full acid test, I'm sending it to a friend, Edward Wojcik, a military modeler/collector. Should his opinions on this piece present something to indicate it has any important values, I will more than gladly pass it along in a future installment.



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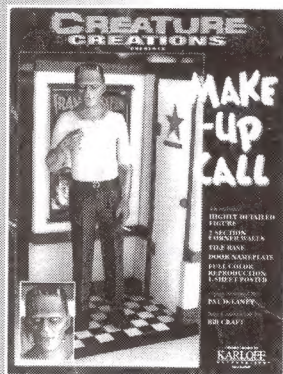
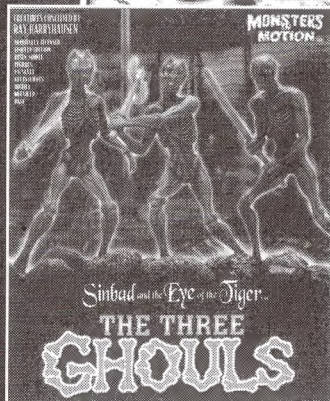
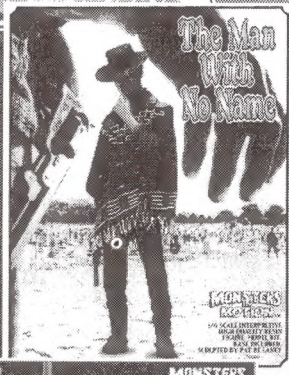
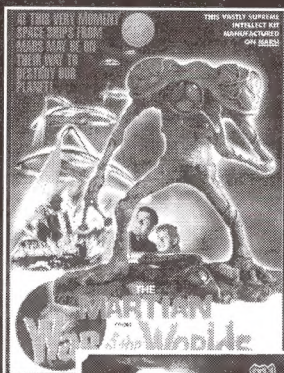
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CREATING BOX ART!



Ok! You've got this great sculpture and you just yanked the first copy out of the mold. Now what? You have to present it on the cover of a box and it must have a good visual to get the attention of a potential buyer or make the distributor want to stock it. There are some basic rules of advertising that I think will be helpful to you in creating an eye catching, as well as comprehensible visual. **SIMPLE, DIRECT, TO THE POINT** and above all **FUN**.

I will give you an example of how this works. You are driving down a freeway and all of a sudden you notice a billboard. Regardless of the fact that you may be traveling at 60 miles an hour, you are able to read the headline, see the product and know what the product is called in an instant. That is high impact advertising. I should know because I have been doing the same thing for motion pictures for years.

In a single glance a person should instantly know what your piece looks like and what it is called. If you are successful that person may want to inspect further. In doing so they will be able to read more about the piece in smaller type, such as the scale of the piece, whether it is made of vinyl, resin, styrene etc. They should know about any other extras, such as certificates of authenticity, extra parts, base, sculptor's name and most importantly you, The person or company name who is putting out the piece!

There are many methods in going about this. I will try and be as basic as I can without going into big advertising lingo. Since the majority of you are the classic Garage Kit guys, I will forego the explanation of the costly wrap-around printed boxes and concentrate on what you can do with materials at hand.

BARE BASICS. First and foremost you will need to photograph your piece. Illustrations are great but I would never buy a \$100.00 kit based upon it. (*This for me goes back to the days of the original Aurora Wolfman box art.*) I have to open the box and see exactly what it is. Using a photo of the actual piece tells me in an instant what the figure looks like. Use a decent 35mm camera and a tripod for still pictures. Process these pictures at a minimum of 4 x 6 inches (which is a standard bigger size). You should shoot the piece from as many angles as possible to ensure just the right look. Bad angles on a great kit can make people think it is not a good kit. Close-ups are also good if it is a recognizable person or thing and they can be used in separate areas of the label.

What you want to prepare is a master box label from which you can reproduce it. Once you have established the size of your box, you will need to measure the top of it for your label remembering that the standard biggest size for a color xerox is 11 x 17. You can make the label smaller if you wish. You

should then take the best shot of your figure and have it enlarged for your master label. The background of your piece should accent the kit as well. Methods include placing scenic picture shots behind the figure or simply shooting the piece outdoors with natural surroundings. Next you need to design a title treatment for your piece. It should be colorful and readable. It should in some way tie in with the subject matter of your kit. For instance, you would not use a thin script face for the Frankenstein Monster. By the same token, you would not use a jagged bold type face for a sensuous female figure.

BY BILL CRAFT



Your title treatment can be drawn on paper and then cut out in a rectangle box or carefully around the letters. Your company logo or name can be done like this also as well as your general kit information. Once all of the pieces of your label are ready, they can be mounted on your master board on top of your photo. This master label can then be reproduced as a first generation color copy. The reason I stress master label is because the less you have to regenerate your photos the better since you lose quality and definition when you copy a copy.

MAC DADDY LABELS. What can I say about the wonderful age of computers? All of my work is Mac based. The possibilities are endless for creating graphics. A scanner with an imaging size of at least 8 x 10 with 300 dpi (dots per inch) is a must. I start out by scanning in my 4 x 6 image of the subject model same size at a dpi of 300 for color. If you prefer black and white, the image can be scanned in at 150 dpi. If I am using a separate background from the one behind the model, I then scan this element as well in the desired dpi.

I then take these elements into the program called Adobe Photoshop wherel balance the color and retouch out any imperfections. The next step is to outline, scale and compose all the elements into a single piece. This process takes the longest time and is well worth it, since the longer you take to finesse your art piece the better it will reproduce.

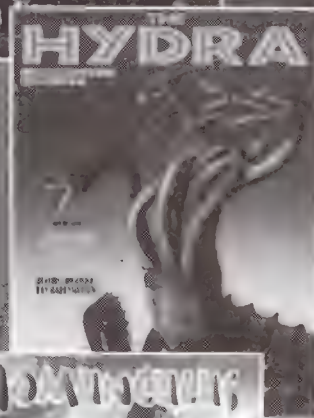
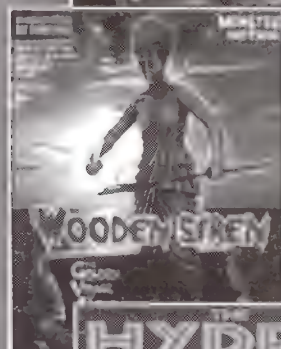
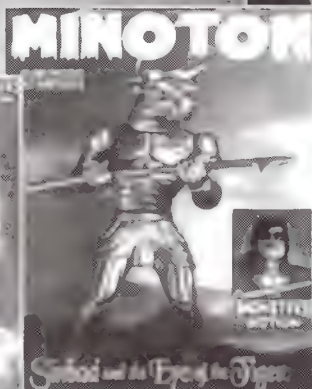
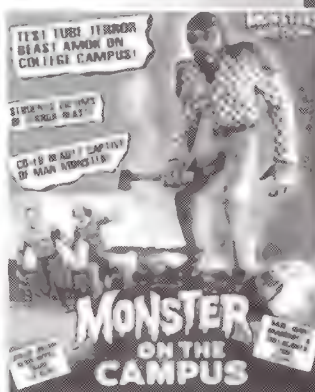
Next, I create my title treatment in Adobe Illustrator. The title of the kit or name if you will, should accent the kit you are selling. The color of the type must contrast the piece and at the same time not overwhelm it.

I use QuarkXPress to import and assemble all my elements. In this program I can set all my secondary type and scale all my elements to whatever desired size I want.

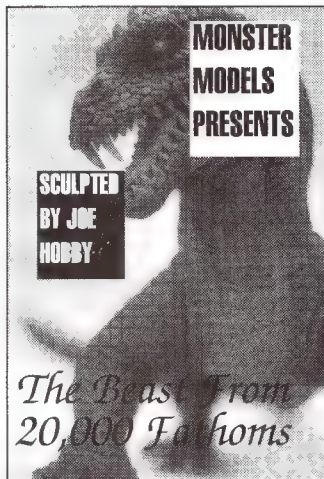
You are at your favorite hobby shop and looking over the counter filled with model kits. At a glance did the label of a certain kit catch your eye right away or did you skip over it completely? Was the label pleasing to look at or did it confuse you? Did you know by reading the label what was in the box or did you have to open it up to see what it was all about? Was the model depicted clearly and easy to recognize or did you say "what the hell is this thing?"

Once you learn what draws the eye to a certain object over so many others then you possess the key to eye catching design. **Quick! Immediate! Recognition! equals Response!** That's the basics people. Happy labeling!

On the following page are some examples of classic dos and don'ts. Design and layout is, after all, a simple matter of taste. It takes years to get that design flair and you never stop learning new and innovative ways to improve upon it. The best way I can instruct people on how to learn the ins and outs of design is to study examples of how other people lay out their products on their labels. Study what makes them work.



EXAMPLES



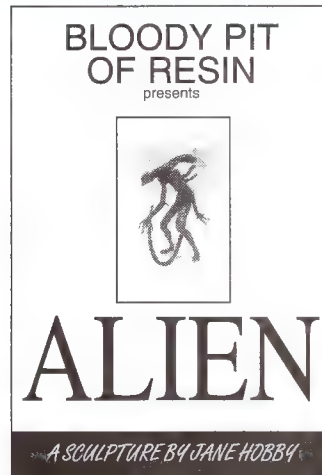
PROBLEM!

- THE MODEL IS CROPPED TOO TIGHTLY.
- THE NAME OF THE KIT IS NOT ONLY ILLEGIBLE DUE TO IT CROSSING INTO LIGHTS AND DARKS, IT ALSO IS IN AN UNFLATTERING TYPE FACE.
- THE COMPANY NAME AND SCULPTOR'S NAME ARE TOO LARGE AND ARE ALSO OBSCURING THE MODEL.



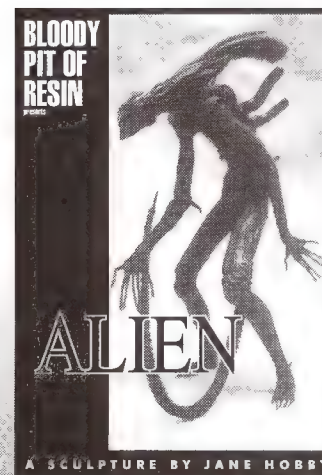
SOLUTION!

- THE MODEL IS CROPPED FULL FIGURE.
- THE NAME OF THE KIT IS LEGIBLE AND EASY TO READ AND THE TYPE FACE ACCENTS THE KIT.
- THE COMPANY NAME AND SCULPTOR'S NAME ARE PLACED AWAY FROM THE KIT. THEY ARE THEN RESET SMALLER AND IN A MORE ATTRACTIVE TYPE FACE.



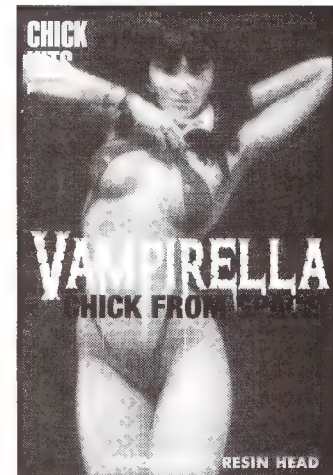
PROBLEM!

- THE MODEL IMAGE IS TOO SMALL.
- THE NAME OF THE KIT IS TOO LARGE AND TAKES AWAY FROM THE MODEL.
- THE COMPANY NAME AND SCULPTOR'S NAME ARE TOO LARGE AND ALSO TAKE AWAY FROM THE MODEL.



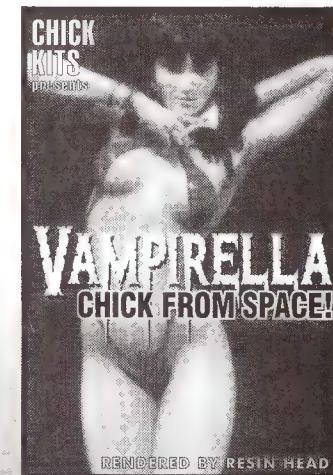
SOLUTION!

- THE MODEL IS LARGER
- THE NAME OF THE KIT IS NOW EASY TO READ EVEN WHEN IT IS OVERPRINTING THE FIGURE SOMEWHAT.
- THE COMPANY NAME AND SCULPTOR'S NAME ARE PLACED AWAY FROM THE KIT. THEY ARE THEN RESET SMALLER AND IN A MORE ATTRACTIVE TYPE FACE.



PROBLEM!

- THE MOST COMMON MISTAKE I SEE IS WHEN TYPE IS PLACED OVER A FIGURE THAT CROSSES OVER INTO DARK AND LIGHT AREAS. IT BECOMES ILLEGIBLE.



SOLUTION!

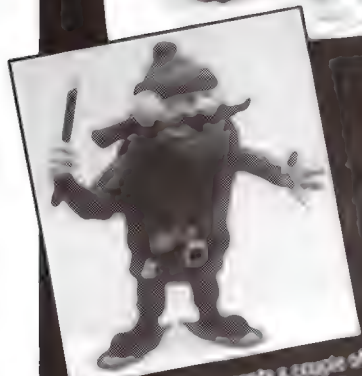
- A SIMPLE WAY TO SOLVE THIS PROBLEM IS TO EITHER CREATE AN OUTLINE AROUND YOUR TYPE OR ADD A SIMPLE DROP SHADOW.

STRANGE NEW

L.A. THINGS!

SCOPING OUT COOL NEW STUFF YOU MAY HAVE MISSED!

by Bill Craft



MEN IN BLACK presents a couple of figures from your favorite film. "WOMBLES" & "YUKON CONNELLYS". Each resin figure comes with base and is priced at \$55.00 for Wombles & \$60.00 for Yukon.



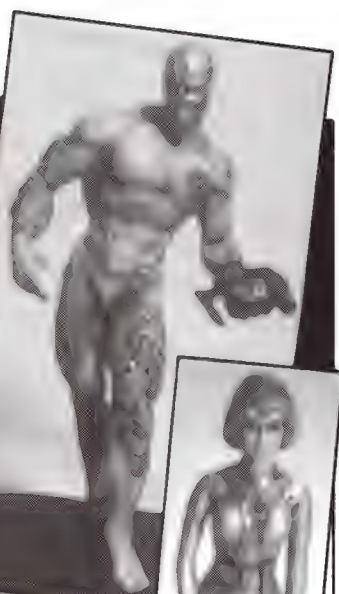
CREATURE FEATURES presents a new figure from **ALIEN** (1979). "SAM THE SNOW-MAN". Another resin character from "Raiders". Priced at a pretty \$52.00.



MENAGERIE PRODUCTIONS has a new bust of a gorilla look for the new "KING KONG" film. Sculpted by Tony McVey and priced at a reasonable \$45.00.



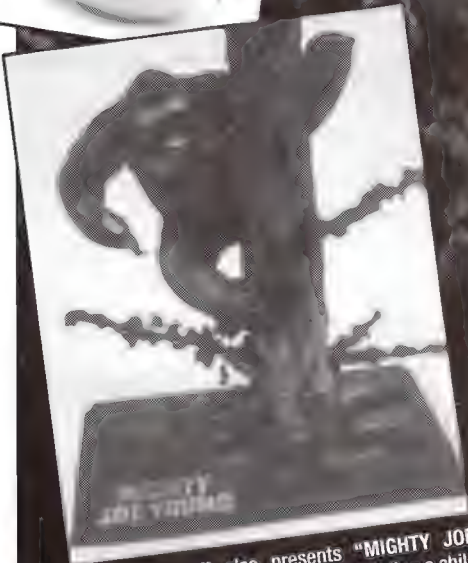
Also from **CREATURE FEATURES** is 2 busts sculpted by Aron Gots. "HARRY" & "TWILIGHT ZONE GYEMLIN". Priced at \$65.00 each.



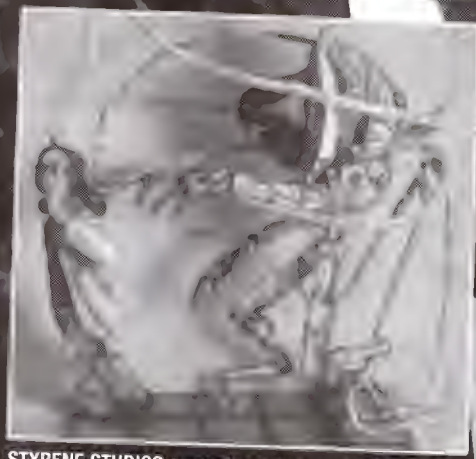
From **GORT** in Japan brings a stunning nude battle damaged "T-2". Endoskeleton. Resin cast in rich detail. Priced at \$165.00.



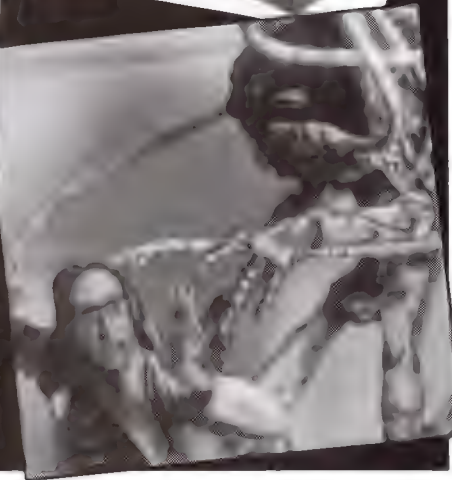
Also from Japan comes **SCORP'S** favorite underwear. "L.T. DOOM-MANER ELLIS" from the T.M. series S.F.O. Resin cast and priced at \$165.00.



MEN IN BLACK also presents "MIGHTY JOE YOUNG" clinging to a burning tree, holding a child in his hand. Sculpted by Joe Laudat. Resin cast. Price not known at this time.



STYRENE STUDIOS presents an awesome 2 figure kit from the hit film "ID4". You will **DIE** to have this kit that features over 30 resin parts and is not intended for the underskilled modeler. Priced at \$200.00.



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Dark Knight (Frank Miller Type)	Call
Superman vs. Aliens (resin kit)	185.00
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Ozzy 1:8 resin kit	50.00
Witchblade 1:8 resin kit	50.00
Mighty Joe Young resin kit	140.00
X-Files Duo 1:6 sc resin kit	150.00
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SCREAMIN' Vinyl

NEW Luke Skywalker Jedi 1/4 sc vinyl	60.00
New Michael Myers 1/4 sc vinyl	60.00
New Dr. Charnard vinyl kit 1:4 sc	59.00

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Attacking Martian (S)	50.00
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Target Earth (S)	50.00
Air Assault Martian (S)	50.00
Terror in the Sky (Flying Saucer)	70.00
No Place To Hide (D)	68.00
Slaughter in the Streets diorama	68.00
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we have some left.	\$40.00

GeoMetric Design

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Winged Pumpkinhead II vinyl	85.00
Ymir vinyl	Great with base
Ymir resin base	Call for set Price
Cyclops Vinyl	55.00
Medusa vinyl	Great with Base
Medusa resin base	Call for set Price
King Kong Vinyl kit	55.00
New King Kong Empire St. Bldg. Base	45.00
King Kong with Empire State Bldg. base	90.00
ALIEN warrior 1/8 sc vinyl	53.00
ALIEN Warrior resin base	Call for set price
ALIEN Warrior Special Modelfest Limited Ed.	75.00
PREDATOR 1/8 sc vinyl	Coming 1997
Pumpkinhead Resin bust 1/6 sc	40.00
Nosferatu Resin Bust 1/6 sc	40.00
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Limited Issue

Full Build-Up Service Available

Resin Casting Stuff

Smooth On Resin Kit 1 quart a/b	20.00
Smooth On Mold Making Rubber 1 qt.	20.00
Smooth On Mold release in spray can	12.00
Resin filler	coming soon
We will be expanding on our casting supplies, please call.	
Gallon kits available on request	77.00
We are not selling these supplies to suggest recasting. Many modelers are now sculpting their own figures, and want to cast their own kits.	

PolyData Pre-Painted kits

Luke Skywalker 1/6 sc vinyl kit	27.00
Princess Leia 1/6 sc vinyl kit	27.00
Obi-Wan Kenobi 1/6 sc vinyl kit	27.00
Coming soon	
Chewbacca and Sand People kits	

Model Accessories

Badger basic air brush set	34.00
Paasche dbl. action airbrush set	99.00
Testors dbl. action airbrush	68.00
Testors airbrush tips 5 to choose from	9.00
Air brush compressor 40 psi	115.00
Dremel cordless minimitte	38.00
Tamiya epoxy putty	7.00
Tamiya polyester putty	18.00
Milliput putty Superfine white	14.00
Mr. Surfacer 1000	9.00
Super T thick gap filling glue	5.50
Zap A Gap ca& gap filling glue	3.50
Testors Gloss or Dull Coat spray	3.00
Zip Kicker Accelerator spray	5.25
Mold Builder liquid latex mask	9.00
Gundam markers 2 dif. sizes	\$3.50 & 4.50
X-Acto Sanding Detailer	4.50
X-Acto replacement sanding belts (5)	4.50

New & Hot Stuff

Revell 1/6 sc. BATMAN vinyl	25.00
Revell 1/6 sc. Robin vinyl	25.00
Revell 1/6 sc. Riddler vinyl	25.00
Dave Fishers Model Videos 1,2 & 3	25.00
The FLYING SUB Ltd. Reissue	25.00
Peter Cushing 1:8 sc Resin kit	15.00
KISS "Destroyer" resin kits (4)" each	125.00
Halcyon 1/6 sc. ABC Robot vinyl	58.00
Cellar Cast Demoness resin kit	95.00
Neil Andrtal resin kit M. Newman	125.00
Nosferatta Alt. Images Lady Vampire	85.00
Zombie Alt. Images resin kit	85.00
Peter Cushing 1:8 sc Resin kit	60.00
Christopher Lee 1:8 sc Resin kit	60.00
NEW STUFF COMIN ALL THE TIME !	

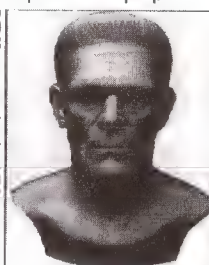
VISION MODELS

Vampirella Reclining 1/6 sc resin	160.00
Vampirella Standing resin	130.00
Elvira resin kit	140.00
Bruce Lee w/sticks 1/6 sc	110.00
Bruce Lee #2 1/6 sc	115.00
Both Lee kits are from Enter the Dragon	

Display Props

* FRANKENSTEIN Bust Unpainted \$	480.00
Stan Winston 8' Predator 1/1 sc	\$ 2900.00
Stan Winston 8' Pumpkinhead	2900.00
Pumpkinhead Bust 1/1 sc latex	350.00
Alien Warrior 1/1 sc	2900.00
Animated Alien Warrior display	9850.00
Alien Egg 1/1 sc latex	350.00
Alien Queen head 1/1 sc latex	4500.00
Roswell UFO alien 4' standing latex	1100.00
Roswell UFO alien bust 1/1 sc latex	350.00
Species SIL 7' tall 1/1 sc latex	3500.00
Darth Vader Dx 2 pc mask	900.00
Boba Fett Deluxe helmet fiberglass	900.00
Boba Fett latex Maquette 1/2 sc	215.00
Admiral Ackbar latex Maquette 1/2 sc	Call
New Jabba The Hutt Maquette 1/4sc	225.00
Crypt Keeper 1/1sc Animated Talking	450.00
Star Wars Tusken Raider Staff	200.00
Emperiors Guard latex Mask	60.00
Storm Trooper 6 ft tall prop	2000.00

Frankenstein Bust



Life Size 16 1/2" \$ 480.00

GODZILLA & FRIENDS

Godzilla, vs. Ghidra & vs. Mothra movies from the UK Dubbed in English	VHS Stereo	15.6a
Space Godzilla "SubTitled"	VHS Stereo	15.00
Godzilla vs. Destroyer Laser Disc		215.00
Lindberg Godzilla plastic Kit		10.00
New Lindberg Rodan plastic kit	Coming	
Godzilla Trading Cards Boxes, Packs, Sets	Call	
Gamera vinyl doll Bandai		30.00
New 1996 Gamera Vinyl Bandai Doll		30.00
1996 Legion Vinyl Bandai doll (Gamera)		55.00
9" Burning Godzilla doll	Bandai	35.00
Large Godzilla Vinyl doll	Bandai	350.00
Marui Radio control 1954 Godzilla		600.00
Marui Radio Control Biollante		600.00
Gamera 96 resin kit		70.00
TitanoSaurus resin kit		80.00
Super DX Gamera Doll bandai	Call	
Kaiyodo Godzilla 1995 vinyl kit 1/400 sc		65.00
Kaiyodo Gamera 1995 vinyl kit 20 cm		65.00
Mogera resin cast kit Old		75.00
Wave Die Cast Metal kits from Wave Japan		
Mothra vs. Godzilla	Call	
Godzilla 1964	Call	
Godzilla 1968	Call	
Mecha Godzilla	Call	
Coming soon		
New Mothra Monster ?Death Ghidra? model & toys		
NEW STUFF ALWAYS COMIN IN !		

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	Retail	Your Price
1950's Comic Batmobile resin kit	79.95	65.00
1980's Comic Batmobile	79.95	65.00
1980's Comic Batplane	79.95	65.00
Batman 1/8 sc resin kit	79.95	65.00
Robin 1/8 sc resin kit	79.95	65.00
Catwoman 1/8 sc resin kit	79.95	65.00
The Riddler 1/8 sc resin kit	79.95	65.00
Bane 1/8 sc resin kit	79.95	65.00
The Mach 5 resin kit (Split Body)	79.95	65.00
Speed Racer resin figure for the Mach 5	Call	
The Hulk, The Thing, Venom, X-Men Cyclops, Spiderman Wolverine, Carnage, Cable, Green Goblin, T2 Arnold and the T2 EndoSkel		

Resin 1:8 scale City diorama gargoyles base	\$29.95 retail	Our Price \$24.00
Above also sold as separate pieces	Why, We don't know.	
Resin 1:6 scale Spiderman base		39.00
Resin 1:6 scale Burst Airlock base		39.00
NEW from HORIZON		
Whirly Bat w/Batman or Robin figures 1:24 sc resin		15.00
Nightquest Azrael Batman 1:8 scale resin		59.00
*BATMAN 1:8 sc Reissues from the resin kits w/o bases		
Batman 1:8 scale Vinyl kit no base		24.00
Robin 1:8 scale Vinyl kit no base		24.00
Catwoman 1:8 scale Vinyl kit no base		24.00
Riddler 1:8 scale Vinyl kit no base		24.00
Bane 1:8 scale Vinyl kit no base		24.00
T-2 T-800 Endoskeleton Head 1:5 sc Chrome plated resin		

New Arrivals & Coming Soon

Adams Family House Re-Issue Glow	18.00
MUMMYS CHARIOT glow Re-Issue	13.00
Gil-O-Tina Fewture Core resin kit	Call
Surgerory Addict Fewture Core resin	Call
Failed Guyver Fewture Core	170.00
Maria Smoking Fewture Core	100.00
Liz Spanking Fewture Core	100.00
Rad from FemForce Comic series	125.00

Lindberg Models

1991 Godzilla plastic kit	10.00
Rodan Plastic kit	Coming
ID4 Russ Cass's Stearman PT-17	10.00
ID4 Cpt. Steve Hiller's F/A-18 Hornet	11.00
ID4 Alien Attacker spaceship 1/72 sc	13.00
ID4 Alien Exoskeleton 10" tall	13.00
All are highly detailed plastic kits	

MAX FACTORY

Devilman 1/4 sc vinyl	100.00
Cyber ninja 2	75.00
Guyver Zoanoid 1/6 sc vinyl	69.00

Cellar Cast Kits

Boris Vallejo's Primeval Princess	120.00
Boris Vallejo's Amazons Pet	120.00
DEMONESS 15 1/2" resin kit	95.00
Bone Yard Base 11X9" resin	20.00
Dungeon Floor Base 11X8" resin	20.00
Urban Destruction Base lg resin	40.00

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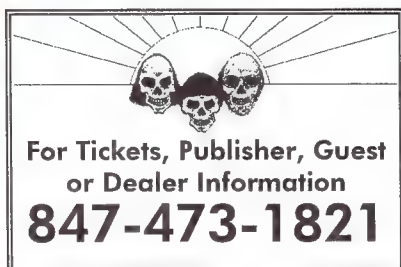
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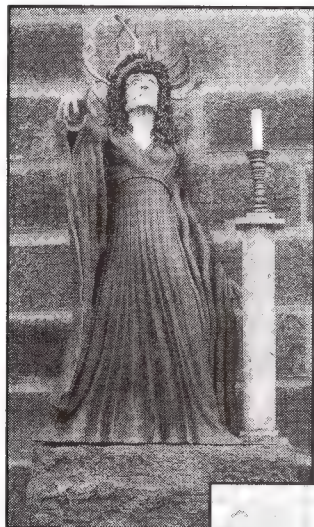
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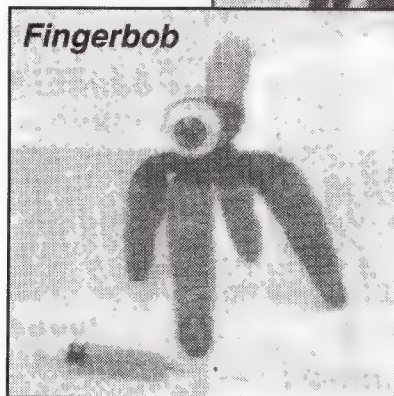
Across the Pond

with Andrew "Mad Dog" Hall

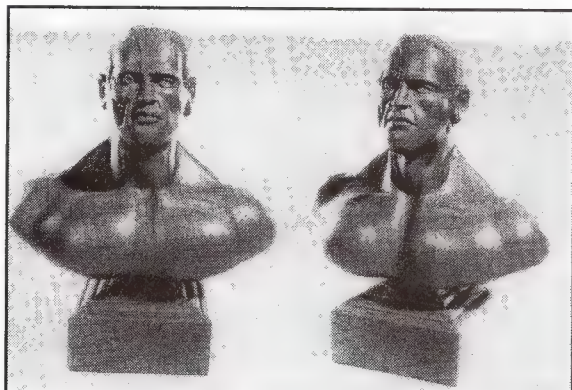


Gorgon

Curse of the Werewolf



Fingerbob



Terminator

Once more we now delve (and there's nothing like a good delve!) into the European modeling world with this issue's article looking at a **Hammer** classic and the work of a new name, Sandy Campbell, amongst others. Let me be your guide as I skip elf-like through the minefield which surrounds the enchanted forest that is the UK kit market...oops! I took my godson, Matthew, to a typically British institution, the Pantomime, over the holiday period and unfortunately, it has still to get out of my system. If you don't know what a panto is, then the best way to think of it is thus...

The leading man and hero is always a girl who slaps her thigh...

The damsel in distress is always a girl...

One or two beefy chaps dress up in 'over the top' female clothes to play the wicked sisters or family friend, referred to as Panto Dames...

A (usually) well-known actor plays the damsel's father... baron... king...

Some third rate 'past it comedy act' is supposed to supply laughs... throw pies...get wet...

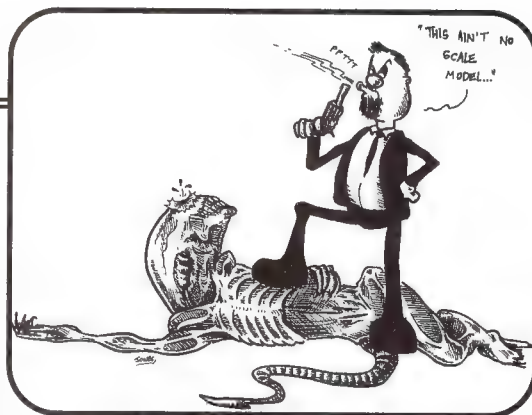
Quite often, you will find a horse or cow, which is two people inside a crap costume...

Then we have the Fairy Queen, which is a woman...most of the time...

Plots based upon fairy stories, Puss 'n Boots, Cinderella, Babes in the Woods, etc. This form of 'art' is very, very English and dates from way back...and is a Christmas tradition here, all-in-all, it's very odd at the best of times. Men dressed up as women, women dressed up as men, animals and songs, crap jokes, Australian Soap stars, out-of-work actors, a woman who dresses like a man, but ends up getting the girl in the end...but at least it's not Country and Western music.

I went off on a tangent there, didn't I?

For those of you new to these pages, I'd better let you know that I am the Editor, Founder, Chap who puts the pages together of the Film and T.V. Model Club, bimonthly mag-



azine, **DRONE**, which is a tad like *The Modeler's Resource*, but without the colour (that's colour, with a "u"...OK?) From the reviews I get in from our members, I get the chance to pass on modellers views direct to you...the discerning model builder.

First up this issue is the new Hammer **Gorgon** kit from **Creatures Unlimited**. This cold-cast kit joins their growing range of official Hammer kits, evidently they have had the licence for quite awhile, but only got their fingers out and used it over the last year or so. The movie saw the light of day in 1964 (Year I was born), starring Peter Cushing, Christopher Lee and Prudence Hyman as The Gorgon, directed by Terance Fisher. The kit is 1:6 scale resin and has been sculpted by **Martin Astles**. You get everything you see in the photo, bar the brick wall (and this kit has been built and painted by FTVMC member Ian Ward). The kit has nineteen parts which are the figure herself, thirteen snakes, candle and stick holder, stone step base plus a two-part column. Cast by the Welsh firm, Creative Castings, Ian says that his kit had no mould lines and only a few small air bubbles on the intricate snakes which were soon sorted out with some Milliput™. The kit is very big - standing almost twenty inches tall, the base alone is nine by nine inches, so you are getting a lot of build for your hard earned dosh and at approximately £75.00, so you should.

As previously mentioned, this kit joins Creatures' line of official kits, **The Reptile**, sculpted by **Simon Laurens**, the Frankenstein creature from **The Curse of...** sculpted by **Lee Ames** and **The Curse of the Werewolf**, sculpted by **Mike Hill**, however it is said that Hill was unhappy with this Werewolf and has gone on to produce another version stand-

ing 10 inches tall rather than the former which is 12 ½ inches high. Both have bases but the new figure is about £5.00 cheaper and limited to 150 casts.

New from the people who brought you the fantastic **Norris, the Thing** kit (cf. *The Modeler's Resource* #12B pg 40) is a 1:1 scale rendition of the Reanimator **Fingerbob**, otherwise known as **Three Digits and an Eyeball**. Sculpted by Mark Nicholson, this solid resin kit comes with numbered certificate, colour picture box which can be yours for £30.00. Contact: **The Model Dungeon, 112 Dale Street, New Marske, Redcar, Cleveland, TS11 8EW, U.K.** For those who missed **Norris**, the kit is resin, seventeen inches tall, 13 parts and costs £60.00.

Sandy Campbell has taken on the task of bringing out an **Arnie** bust from The Terminator. This one-part resin casting stands over eight inches high and is limited to 500 casts. It will set you back £35.00 and to get your mitts on one, contact: **Sandy Campbell, 97 St. Magaret Avenue, Dairy, Ayresshire, KA24 4BE Scotland.**

Paul Fay of **Invaders Models** has finished work on the **Darkman** figure which I mentioned awhile ago and his **Man of Steel** (both are priced at £50.00 each). These are available from **Phoenix Models, Tel: 01424 22021**. You can also get your hands on his deformed **Emperor** for £20.00. Accepts credit card orders.

As mentioned in *The Modeler's Resource* #13, **Darren Kefford** has produced a 1:6 scale **Bang! Bang! Blond** figure. Well, the grapevine tells me that someone over here is recasting this piece! The kit should cost about £50.00.

Jonathan Dewer has a **Snake Pliskin** figure out, from "Escape from Los Angeles" on a diorama base. For a good price, contact: **Star Wars Emporium, on 01603 219750**. You can use your plastic here and talking of whom, expect to see photos of their new Original Trek Communications Officer soon, price is £50.00. In fact, chances are it will be available now and compliments their **Borg, Cardassian** and female **Klingon** figures.

Killer Kits' new **Werewolf** figure should also be available now.

Comet Miniatures are selling Reshape's new 18 inch tall, resin

Jack Skellington, from "A Nightmare Before Christmas" at £55.00.

Finally, kit-wise, a quick mention to all of you Ray Harryhausen fans who maybe looking for your own **Lord of the Marsh**. Sculpted by James Salmon, I spotted this 1:6 scale resin figure while in London's **Forbidden Planet** shop. Cast in resin, the "Clash of the Titans" badie comes with a base and costs about £65.00. You can get one from the shop producing them direct at: **Plan 9, 15 St. Jeans Road, Westgate-On-Sea, Kent, CT8 8EA, U.K. Tel: 01843 835393**.

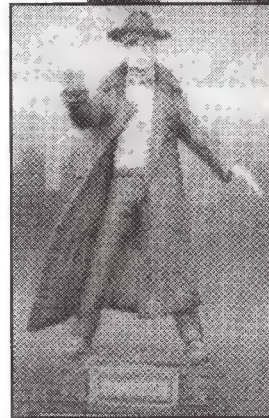
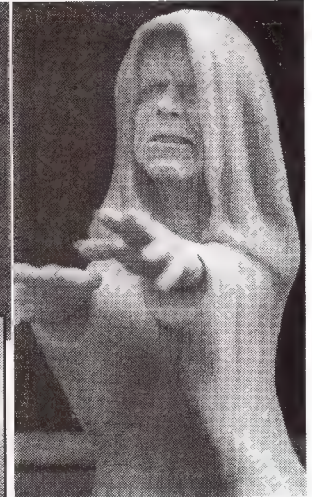
Please remember that the above prices are in *Pounds Sterling* and do not include postage and packing. Cheques, money orders must be made by a UK-based bank, etc. and credit cards, I've marked a couple of places which accept plastic are damn easy to use. We do use English, so use the phone. It makes life a tad better for one and all.

Now for an interesting bit of news, which is really for kit producers both big and small. About now, over here, there is a new high street sci-fi magazine coming out called **Star Voyager** with a print run of between 25 and 30,000. **Star Voyager** aims to cover every aspect of horror, sci-fi and fantasy be it film, video, books, music and Model Kits. I am this magazine's Modelling Editor and I hope to bring our hobby to a wider audience but to make this work, I need good colour photographs of kits, details, etc. I firmly believe that our hobby can only get better if the fields in which we are interested get the chance to encroach on a wider section of the public. I hope that **Star Voyager** will be available in America and when I get any details, I shall pass them on.

That wraps up this article, so I'll sign off for now. Got to return Pamela Anderson's phone calls...

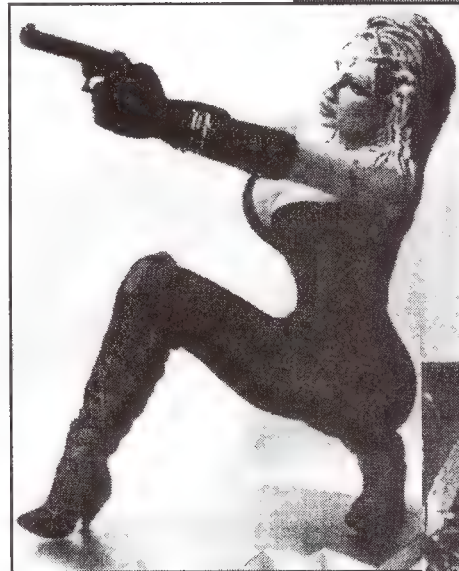
May your glue tube never harden...

Andrew "Mad Dog" Hall
Film & TV Model Club
172 High Hope Street,
Crook
Co. Durham DL15 9JA U.K.



Top left, clockwise: **Man of Steel, Emperor, Lord of the Marsh, Darkman**

Below: **Bang! Bang! Blond and Jack Skellington**



Here's my tale of that fateful evening many winters ago...

With the latest copy of *The Modeler's Resource* in my hand I walked to the phone and lifted the receiver. Instantly the superhuman senses of my life-mate picked up its subtle click from the couch in our living room. Gently, she called to me.

"Honey, who you calling?"

I fearlessly replied since I had not yet spent my allotted model kit money from the "hobby jar" this month.

"No one, Sweetie, just Mongrels with Mayhem to place an order for that new resin masterpiece, the Alpha and the Omega of all garage kits past and present," I waxed somewhat poetic, though whole-heartedly, "Space Coachroach II on his Thone of Macaroni."

She was around the corner so I only heard the evening's newspaper crinkle as she put it down on her lap. Something was wrong -- I froze, an open dial tone in one hand.

"Why are you calling them, Honey?" she politely asked.

"Well," I began, "I just saw their ad in the magazine and you know how much I've been waiting for that kit to come out at the Wunderfest Show, which was last week..."

The couch creaked as she shifted her weight to get up. Get up! What had I done?

"Honey, but why them?"

Prepare defenses! Prepare defenses!

"Oh, well, I compared their price with a couple other ads and catalogs I have," I nervously pointed to the coffee table where all kinds of papers, slick magazines and computer print-outs were strewn about. "Calculated the angle of Venus in conjunction with the Galaxy Andromeda..."

As we were talking our pooch Ralphie skidded past me on the kitchen floor and into his corner, his "safe" spot, and the dial tone from the phone had changed to an alarm-like beeping, very appropriate to my own domestic situation. Soon the phone line would be dead...

"So you already called **Q-Box**," she stated *too* a-matter-of-factly.

"N-No." I swallowed. "The kit isn't listed in their latest ad, and in their last catalog, well, the price was real good, but was still a bit higher..."

The look in her eyes was now at the *'I want to divorce this idiot quickly and quietly, or at least make sure his body is never found'* level. Her next words were direct.

"Did you like the way the two guys from that last place Mongrels with Mayhe talked to you when you just had a few questions. Or the first time with what's-their-name when you had, gasp! a problem? You cried yourself to sleep that night."

"Tears? I remember only one..." I began, but realized cuteness would not save me. So I gave in, began again...

"I could always call..."

"Oh, I know who you're going to suggest now. Let's see, their last ad priced your item quite low, until you found out it was really some-kind of 'special' price for that ad only which of course wasn't listed as such and had magically gone up by the time your subscription had arrived even though you checked with them first over the phone!"

The phone line was now dead in my hand. The dog was whimpering in the corner. I wished to join him.

"Or how about," my lovely wife of fifteen years was continuing at Mach 5 on the sarcastic speedometer..."

"...the order last Christmas from Creature-in-the-Puff-Shop-Craft-Zoo-Boy-something-or-other that charged so much for shipping that we thought they were sending us a live rhinoceros through the mail, and by the time it got here we were watching Fourth-of-July fireworks! Or the time..."

"ALRIGHT!" I risked all in a daring attempt to be assertive. "I like **Q-Box**. You want me to pay a little more, FINE..."

"No," she demurely replied.

I looked at her dumbfounded.

"Have you forgotten about their 'Pricing Promise?' They were the first company to really commit to giving its customers better prices. Remember, in all their ads? It worked for you before, when you made that no-fee layaway..."

"Yeah, I know Sweetie, but it's not in their ad, and I assume..."

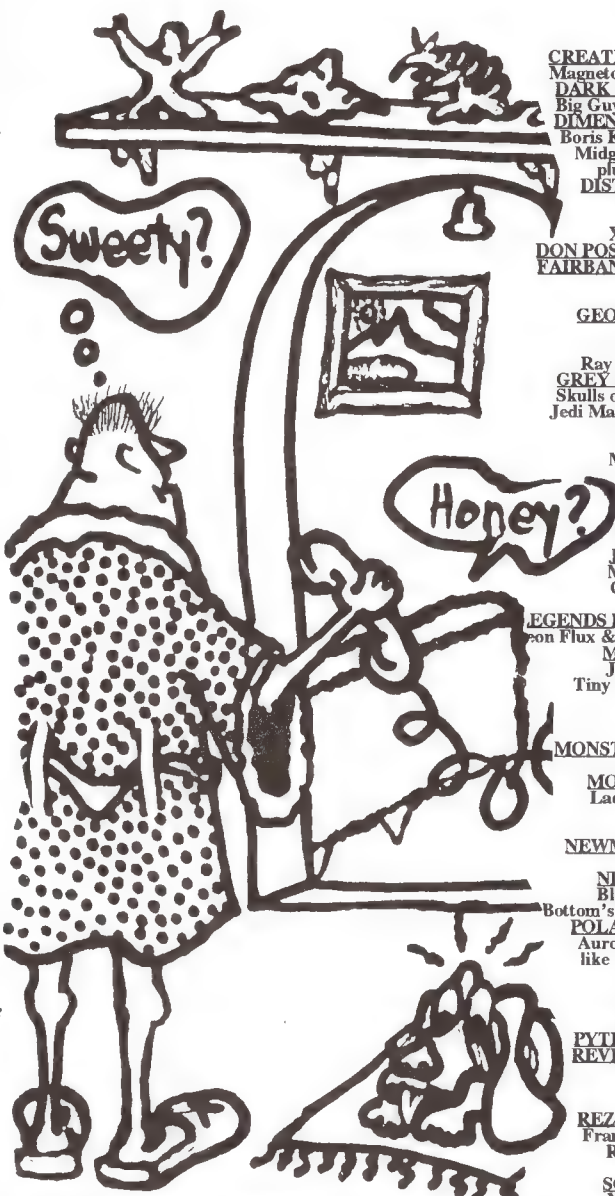
"First of all, Honey, never assume," she began as she moved closer, "second, so what if it's not listed everywhere, or anywhere even? You know they have a b'jillion kits anyways, news ones always arriving. And third -- remember what your cousin Stan said last month? Their pricing promise is even more worthwhile to look into, a no-lose, win-win, golden opportunity since now they'll even beat lower sale prices and BEAT other ones by a larger margin, usually 5%, maybe more, to really make it worth your while. BAM! Just add up all the costs of your order from one place, minus any real or imagined discounts, sales, free-bees or whatever, tell it to **Q-Box** and they make sure you pay less at the bottom line by a nice margin! And they're so nice over the phone, too. So, Honey, are you going to redial correctly or should I have married your cousin instead?!"

I was a little shaky inside but had enough guts in me to put down the phone and with a new dial tone and my memory refreshed, called **Q-Box** (now they're on my speed-dial).

After talking to them and placing my order my kit was on its way and I felt better...they didn't make me feel guilty about asking for a lower price...I knew that no matter what I could trust them, even if a problem *might* arise. I had known that before, but somehow had forgotten. This garage kit business is crazy enough...too many weird-ohs out there. Might as well go to someone you know won't, well, you know -- "blank" you.

And now I (we) live happily ever after with our speed dial...

Wow !!!



Q-Box

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Ray Harryhausen kits!!!

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Hercules

Maxx & 4 Horsemen

HORIZON:

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White Zombie

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yessiree!!!!!!

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Wayne "The Dane" Hansen

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Wayne "The Dane" Hansen

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This time out I have just a small tid bit of a bare bone for ya, but with a little thought you may be able to stretch this as far as you can imagine. Welcome to the unexpectedly useful world of the sponge.

There are actually quite a few great uses for a sponge when painting. First of all it helps mop up all that paint that you spill. Actually it is a very useful tool when creating mottling patterns on creatures or dinosaurs, stone patterns, and is a great alternative for dry-brushing on clothing. The best sponges for painting are the soft white ones used for make-up. Good second choices include kitchen and open celled rubber sponges.

To demonstrate some of the benefits of the sponge, I'll be using **Creature Features' Skeksis** bust (by Asao Goto) and **Vicious Kits' full figure Skeksis with Pod Slave** (by Mike Regan) (*photo 1 and 2*).



First of all, let's take a look at a few pattern examples. The first example (*Illustration A*), demonstrates the pattern that a make-up sponge achieves. This can be made more varied and irregular depending on how you tear the sponge initially. The basic 'stamp' can be made by tearing the typically wedge shaped sponge evenly in half. This will expose an irregular 'bumpy' surface. To reduce the square effect of your stamp, you will want to carefully pick away at the edge of the stamp surface to get a more ragged shape. You can also pick out small sections from the center of the stamp surface with tweezers for a heavier break-up pattern. The two other examples, (*Illustrations B & C*) are from a kitchen sponge and an open celled rubber sponge, respectively. Once you have made one or several stamps, you can then apply paint much the same way you would drybrush. Proceeding from dark to light, gently 'stipple' your sponge onto the surface to create the irregular patterns desired. You will find that this can be varied further by the softness of your touch and the viscosity of your paint. Very dry paint will create a fine 'drybrush-like' dot pattern, while wet paint will create a larger, more irregular blot pattern (*Illustrations D & E*). Another benefit of the sponge is that it tends to eliminate the brush strokes left behind when using traditional drybrushing techniques.

The sponge technique was used on a few choice sections of the *Skeksis* models. The full-figure Skeksis received a full breakup pattern on its long robe. The entire robe was first based out with Badger's Model Flex Tuscan Red and then shadowed using Model Flex Maroon. Once this dried, Horizon Red was then sponged on slightly wet to the entire robe to get a general breakup. Ivory was then added to the mix and stippling was done around the edges of the sleeves. Finally, Horizon White was then added to the mix and a final bleached pink was added to the patterns mentioned above. What was achieved was an interesting breakup pattern that suggested ragged wear as well as a bleached-out fabric pattern. To enhance this further, *Illustration F* shows how airbrush 'mottling' can be added to the sponge stipple, to create actual 'border' patterns to clothing. In the case of the Skeksis, I opted for a simple spatter airbrush effect, using Model Flex Flat Black and allowing it to climb up onto the robe from the floor edge. This can be further enhanced with some fancy brush work if further detail is desired.

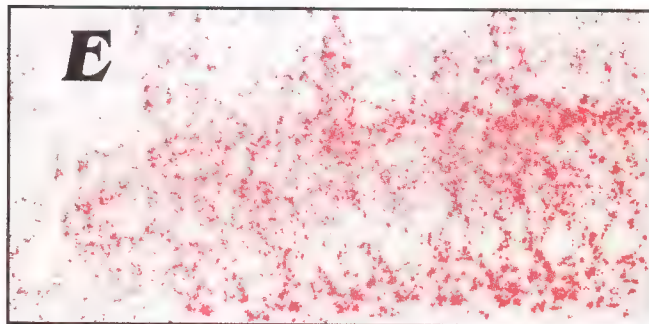
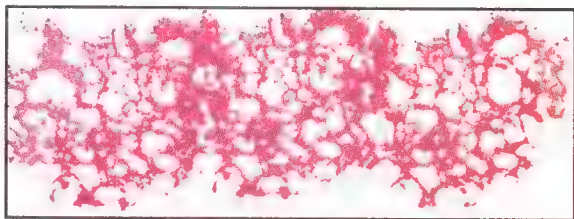
For a different use of sponge stipple, let's look at the base of the Skeksis bust (*Photo 3*). The sponge makes some excellent stone pattern effects that are easy to accomplish, yet yield some really great results. First, begin with a medium hue, in this case a light caramel brown. When the basecoat has dried, apply the stipple somewhat wet,

but not running. This will give you very pronounced and interesting patterns on the rock surface. I used Horizon Ivory mixed with the Yellow Brown for this purpose. I repeated this step three times gradually adding more Ivory as I went to get lighter highlights. Once complete, I had developed a naturally broken up pattern of different hues that resembled rock rather well. I then gave it a good coat of Testors Dulcote™ and when dried, applied a stain of Bon Artiste Fruitwood and Mediterranean. I even used the sponge to stipple on the stain after the initial wash to get varied darker blotches on the rock surface. Once dry, I sealed the whole affair with Dulcote.

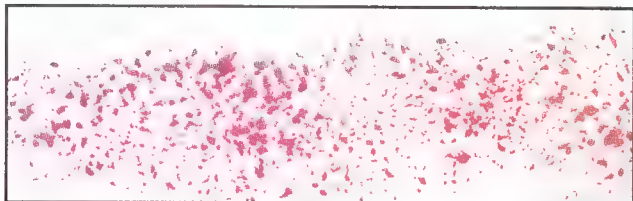
Well, here is some more ammo for your model building arsenal. As usual, this article only scratches the surface of the subject (mostly because I spent all of my time on the Vampirella for the cover). With some experimentation, I am sure you will find that this tip can be put to good use creating some patterns that were hard to achieve otherwise. So, raid your girlfriend's/wife's make-up drawer or steal Mom's kitchen sponges and go to work.



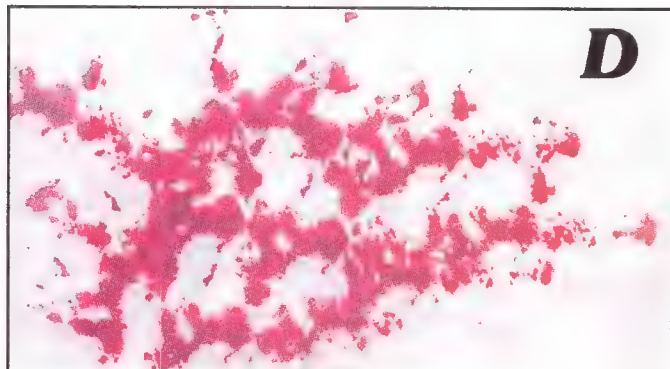
B



C



D



F



The Resource Review



One of Streamline's latest kits - the William Paquet sculpted, *Delicate Stench*

Delicate Stench

with Guest Columnist, Bruce P. Byerly

Yeah, OK, so you've been telling yourself you're not going to buy any new figures. You're going to concentrate on building all those kits you've got hidden away in every closet of your house. But then a piece like this comes along and everything changes. I empathize, really I do.

Delicate Stench is her name and she's one of the newest releases from those crazy guys at **Streamline Pictures Modelworks**. Beautifully sculpted by none other than William Paquet, she's molded in two pieces and includes a stone-looking base for her to sit on. My sample had only a few easily fixed air bubbles on the underside of her thigh. The parting line work is becoming one of Streamline's trademarks. The parting lines are so well hidden that even after priming, you'll

have to look very hard to find ones that need filing or sanding. Little work was needed to match the right arm to the body and the joint blends very nicely. To my eye, she seems a little out of proportion from the waist down (my girlfriend thinks it's from the waist up), but the detail that Mr. Paquet poured into this gem makes up for that.

She really doesn't have a positive location on the base so I'll tell you about a little trick I used. I first painted the top of the base with a couple of coats of liquid latex (masking material). Then, after that had dried, I slapped on an over-abundance of Bondo along the bottom edge of her Gluteus Maximus (sounds redundant, doesn't it) and before this had a chance to dry, squashed her down onto the position I had previously marked for her on the base. Once

the Bondo had dried, I lifted her off, peeled off the latex, and sanded the contours back onto her, uh, er, bottom. This technique gives you a perfect line-to-line fit on any irregular surface. If you've never done this, give it a try. You'll find a lot of uses for it. If you've tried this already, then don't bother reading the previous paragraph. With only about two hour's work, she was ready to paint.

Now the fun begins. This is one of those kits that fires the imagination. So much is going on in the way of detail on this kit that I just sat back and studied it for awhile. There are many different levels all vying for attention. You have skin tones, monster stuff, musculature, bones, and feathers or leaves or who knows what. I would suggest taking the box art and putting it somewhere out of sight. Let

your imagination run wild. There's nothing worse, I feel, than to go to a local competition and see a dozen *Jokers* all painted the same. So, let those creative juices flow.

One of the procedures I found helpful was to paint the figure in sections. Like, I first painted the flesh areas, masked this off with liquid latex, then painted the morphing monster stuff (don't you just love technical terms?), masked that off, then her exposed muscles, and so on. I went back and forth between different areas quite a lot. I'd paint the details in an area, then dry-brush, lay in a wash, and dry-brush over that, building up the details in layers. If you keep your dry-brushing and washes subtle, you can achieve some very dramatic effects.

On the muscles, I finished detailing them by giving them a coat of Tamiya Transparent Red thinned with a touch of Clear. This really makes them come to life. I also dabbed a bit of this mixture into her open wounds to show moisture. Try explaining this to your significant other; "Yes honey, but it makes the blood look so fresh." Throw in a Peter Lorre voice and that should keep prying eyes out of your workroom. Be sure you seal everything with Dullcote™ before masking. I've gotten into the habit of ending each painting session with giving the figure a couple sealer coats. This way, it's all protected and I don't have to worry about my short-term memory loss ruining a nicely painted area.

I had the opportunity to talk with William Paquet after I received my kit and got to hear some of what was going through his head when he created her. Like, she's morphing into this "thing" and kinda enjoying it. Bill, you need help. Just kidding. But it did influence the way I looked at the figure after that.

Like I said, I began by painting the skin tones in the usual manner, starting with the darker shade and working toward the lighter. I tend to lean toward a more orange shade of flesh than the ones usually described. It's just personal preference, but the others I've tried just come out too beige for my liking. I airbrushed the flesh into the morphing areas so it would be easier to blend the two later. After painting the flesh, I very lightly airbrushed some highly thinned down green along the edges between the flesh and the morphing areas to give it a gangrene-bruised look.

I repainted the morphed side of her probably three times before settling on the scheme you see here. I mixed up a batch of turquoise for the base coat of the scaly looking skin, leaning more towards the blue side than the green. I applied a wash of black and followed that with dry-brushing lighter and lighter shades of green. I used orange to pick out the very peaks of the detail. It made the whole thing kind of glow. Hey, what can I tell you? It works.

For the stone base, I decided to make it look like sandstone, since where I live that's about all there is for reference. I base coated with a witch's brew of golden-yellow with a bit of beige thrown in for good measure and washed that with a couple coats of Burnt Sienna. Lastly came dry-brushing with straight white and finished with, yes that's right, a couple coats of sealer.



After preparing a wood base, I glued a piece of 1/8 in. bass wood to the top and mounted the stone base on top of this so it would add some dimension to the scene and the groundwork I was to add next would rise to meet it. The groundwork involved a 50/50 blend of Plaster of Paris and Cellucloy, a little tip I picked up from one of the 'How-to' articles in this magazine. If you've had problems with your Cellucloy not drying properly, there you go, no charge. I also added a small dollop of Burnt Sienna acrylic to approximate an earth tone. To make the rocks and gravel, I spread a thin layer of plaster on a sheet of wax paper and when dry, broke it into little pieces. One pancake sized puddle will yield enough debris for several projects. After spooning on a 1/4 in. thick layer of the plaster mixture onto the wood base and feathering this towards the outside edge, I applied a bit of the gravel here and there and patted this gently into the still wet plaster.

I let the groundwork dry overnight, even though it was dry to the touch in about an hour. I laid on a medium-thin wash of Burnt Sienna. This will darken the groundwork a bit and just tint the gravel. I've found this technique to be much easier than painting the ground, then coming back to dry-brush a lighter color and running the risk of dislodging all that nice gravel. For the groundcover, I thinned some acrylic matte medium with just a little water, then spread this on the ground and trailed some up the sides of the stone base. I then took dried



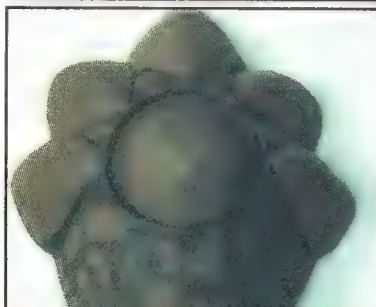
sphagnum moss, available at most craft stores, and piled it on the still wet matte medium. I recommend breaking up the moss by rolling it between your hands, otherwise you'll end up with big clumps of moss, unless that's the effect you want. After everything had a chance to dry, I masked off the part of the wood base that was still visible and sealed everything else. All that was left was to glue *Delicate Stench* herself into position and voila! another conversation piece to sit on the coffee table. Yes dear, I'll move it soon, I promise.

As you might guess, I had a real blast painting my *Delicate Stench*. I hope you get the opportunity to pick one up. At a suggested retail price of \$79.95, I consider it a real bargain. You can order direct from **Streamline Model Works** by calling them at **1-800-846-1453**. Tell them I sent you and they may charge you more.

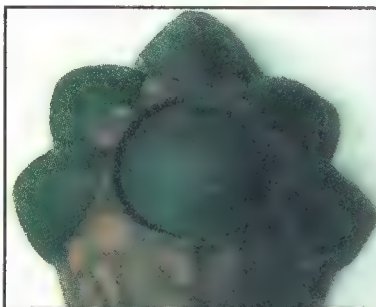
Well, I hope to have another tasty little tidbit for you real soon. Till then, Happy Modeling.

Gremlin on the Loose!

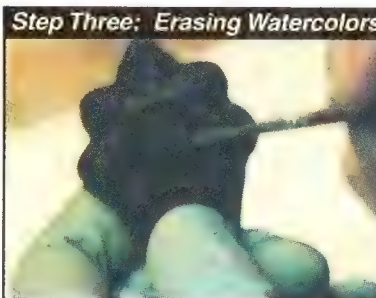
Kit Reviews by Larry J. Brackney



Step One: Jet Pod basecoated



Step Two: Watercolors added



Step Three: Erasing Watercolors

Step Four: Pattern work in-progress and watercolor erasing.



Hail and well met fellow Gremlins! It's time for another fun-filled installment of "Gremlin on the Loose," where we take a look at some recent releases and attempt to add some goodies to your toolbox. In this issue, we'll be tearing into a trio of kits: Impact's Genocyber, Miniation's Battle Angel, and Fewture Models' Guillotinna. Lots to do, so without further ado...

Japanese sculptor, Susumu Sugita, has made a real splash in the US with his work for Verotik, Fewture, and others. Sugita's handling of the anime character, Genocyber, for Impact demonstrates why this sculptor is one to watch. Impact's 1:6 scale, 16" tall, resin kit really captures the Genocyber in all her primal rage, leaping off of a flaming base.

The kit is cast in 45 cream colored resin pieces, and to make no bones about it, it's a "builder's kit." A good deal of preparation was required on my castings to remove flashing and extraneous resin. Nearly all of the parts contained bubbles and voids. Most irritating were the many pinholes which pockmarked all of the castings. Nothing to do but roll up the sleeves and break out the putty.

Assembling the kit required some special attention. Nearly all of the parts were well keyed and socketed neatly, however several breaklines required putty to blend parts together. Because of the weight of the kit, pinning should NOT be considered optional. The kit can be painted in several subassemblies, however there's fairly reasonable access to all surfaces for those of us who like to do most of our assembly and putting up front.

Anime purists will need to check out Genocyber videos for color schemes, since a reference photo wasn't included with the kit. Never one to "color within the lines," I decided to go berserk with an original color scheme and a new painting technique. I chose to emphasize the Genocyber's demonic appearance by painting her in reds and purples. I started by airbrushing Polly-S "demon deep red" over the entire figure. I followed this by shooting Polytranspar lavender flesh and violet into the recesses and to produce shadows. Finally, I airbrushed highlights with lighter shades of the base color. Now the real fun can begin!

The Genocyber represents a really interesting mix of technological and organic components. I wanted to emphasize the organic armor plates by applying a mottled/vein-like pattern everywhere. This could be accomplished with very precise and time consuming airbrush work, but Texas Gremlin, Rick Cantu, turned me on to a wonderful technique involving watercolors!

The first step in applying the technique involves overcoating parts with watercolor. Colors darker than the basecoat seem to produce the most dramatic effect. The watercolors should be thinned slightly before application, with thinner coats result-

ing in a very subtle, shadowy, pattern, and heavier coats producing striking contrast. For the Genocyber, I applied VanGogh brand violet and Paine's gray colors with varying opacity.

The watercolors will be sufficiently dry in just a few minutes. When the paint no longer appears wet, you are ready to proceed. This part of the process can be fairly punishing on brushes, and I suggest using a brush that is too worn even for drybrush duty. You might also want to consider using an artist's tool called a "nib." Moisten the brush slightly, and begin rubbing the watercolored surface gently. The paint will loosen, and you will literally be able to erase it with the brush.

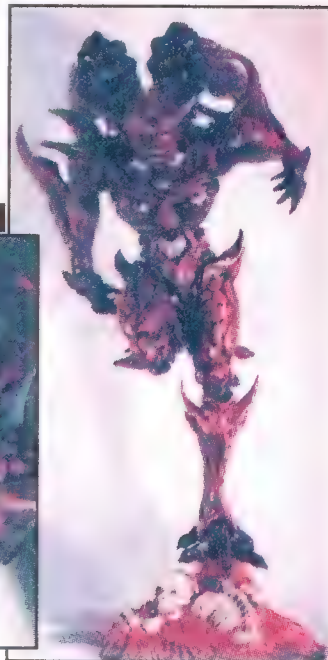
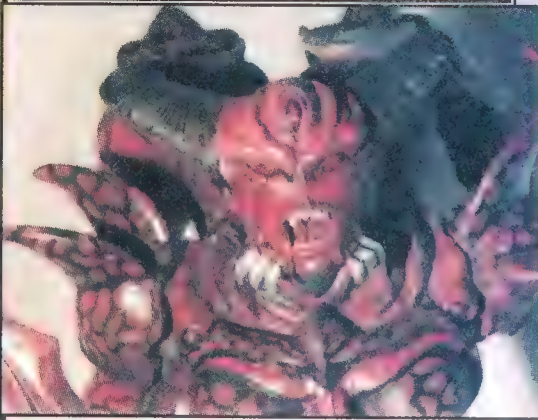
Be careful to control the amount of moisture on the brush. Too much water, and you can kiss a delicate pattern good-bye! Once the paint begins to loosen, you can simply keep cleaning off the brush and using it to remove more paint. Continue removing paint in any pattern you desire. The sky's the limit!

A caution about lacquers and watercolors is in order. It's important to test the fastness of your watercolors both under and over your lacquer of choice. Watercolors can resist adhering to certain lacquers, and likewise, certain lacquers can cause watercolors to bleed. I used Krylon gloss coat on the Genocyber. While the sealer didn't cause the watercolors to bleed, watercolors did NOT want to stick to it. I applied my watercolors directly to the acrylics before sealing the entire piece. It is critical to seal watercolors as soon as possible, as they can rub off with even moderate handling.

It's fairly simple to achieve some exciting results with this technique. Depending on your mood, you can produce highly detailed vein patterns or mottled color schemes. Some obvious subjects for watercolor work are the ID4 alien, Ambassador Kosh from Babylon 5, Giger's Alien, the gillman, or any other bizarre critter with smooth armored sections or scales. Remember that watercolors make wonderfully subtle shading washes too.

When all is said and done, Sugita's Genocyber is one mean looking beastie. The one-legged leaping pose

The finished kit!





and silver color scheme! Boyd dark green pearl provided the base color for the armor. The armor was then drybrushed with a mixture of the base green and stainless steel. Spot details on the cabling and hydraulics were done in silver and a few bright colors just to spice things up.

Battle Angel is fair choice for beginning figure kit modelers. This was Leann's first full-blown kit, and she had little difficulty with the build up or painting. It's reasonably priced for a

packs a big punch, giving you the impression that you're about to have your throat ripped out. The castings required a great deal more cleanup than I think a kit commanding \$150 should, but the finished kit is really eye catching, and provides great opportunities for innovative paint schemes.

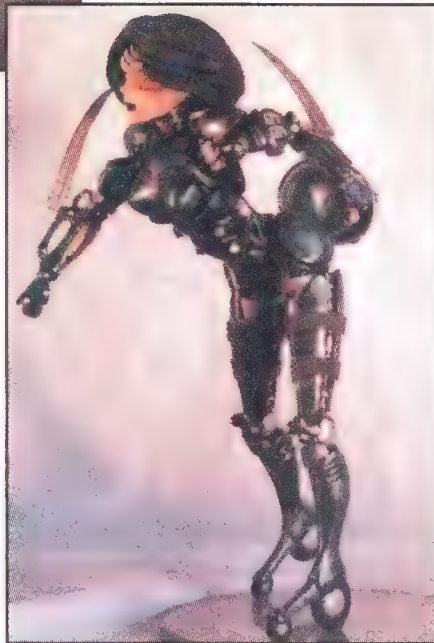
Miniation's Battle Angel kit was an unexpected treat at Mad Model Party 3. Kendall Brown's sculpture of Alita from Yukito Kishiro's manga depicts the cyborg heroine decked out in her motorball gear, and ready for action.

Many anime fans may be unfamiliar seeing Alita in her motorball outfit. Brown has obviously combed the pages of Kishiro's manga in preparation for his sculpture. The work has paid off, as he's captured her armor and hydraulics nicely, and even replicated Alita's characteristic "pinched nose."

The 1:6 scale kit ships in 9 white resin pieces with a plexiglass base, and includes the option of building her with or without a helmet. Gremlin-in-training, Leann Brackney decided to build Alita holding her helmet by the chin strap, easy to do with only a bit of dremel work.

All of the parts required only minimal preparation and puttywork to fill some pinholes and small bubbles in the hydraulic lines. Undercutting on the sculpture is substantial, but the parts pulled quite cleanly. Both arms are keyed to fit, and one foot comes predrilled for pinning into the base. It's a bit unclear how the arm hydraulics and blades attach to the forearms. In lieu of an instruction sheet, you'll have to refer to the manga or color reference photo on the front of the box for guidance. Leann did feel that the neck looked a little too long, and did some dremeling to shorten it.

All breaklines in the kit are natural, and require no putty work. Painting the kit in sub-assemblies is the obvious way to go here. Cover artwork from the manga and the reference photo shows Alita in a purple and yellow outfit. Defiance must be a family trait, because Leann thumbed her nose at tradition going for a green



1:6 resin kit at \$70, and should make a pleasing addition for fans of Battle Angel Alita. Leann's a huge Alita fan, and gives it two thumbs up. There's no higher praise in my opinion!

Okay, I'll fess up here and now. I'm a Fewture kit junkie. That notwithstanding, I'm going to make every effort to be unbiased when tackling our next review, Yasushi Nirasawa's Guillotinna as sculpted by Yuji Oniki.

Guillotinna is a character from Nirasawa's current serial, Punishment Sodo, published in issues of Hobby Japan EX. Like Nirasawa's main character from Phantom Core, Nina

Dolono, "Tina" is a leather clad seductress. As her name might suggest, Tina wields a huge scythe, just what all the fashionable women will be decapitating people with this season. A simple cobblestone base with a nameplate is included for her to stand on.

Tina ships in 15 off white resin parts with reference photos and a Japanese instruction sheet in a full color box. This was the first Fewture kit that I've bought from US caster/distributor Artstorm USA. They offer a wide selection of Fewture's line at prices far lower than what collectors are accustomed to paying. I'd heard some unsettling rumors about Artstorm USA's casting quality being inferior to the Japanese castings, but I'm happy to report that the kit I received was as good as any Fewture import I own.

For those unfamiliar with Fewture kits, expect to find crisp castings with well planned breaklines. Tina's parts were bubble free with only a few pinholes in the back of the head. Some care needs to be exercised in scraping and sanding away seams, but nothing out of the ordinary. Breaklines on this kit are nothing short of flawless. The kit can be painted part by part prior to final assembly with the exception of the scythe which needs some blending around the haft. Even the multiple parts for the head and hair fit together without puttywork if you trim and sand carefully enough.

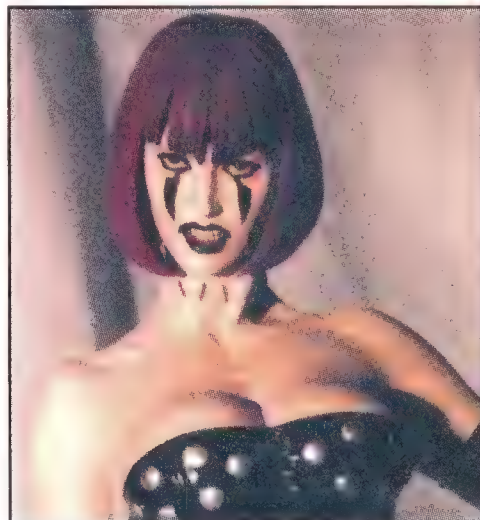
Oniki's sculpting continues to blow me away. His work on Nina Gillman Suit and Sarah for Fewture both set new standards for female figure kits. In my opinion, he's raised the bar still higher with Guillotinna. Detailing on the leather body suit is crisp, proportioning is spot on, and her expression is entirely vicious. The pose conveys a cocky self-assurance that tells you Tina's not a gal to be trifled with.

A look at the reference photos included in the kit or back issues of Hobby Japan shows Tina's body suit in red leather or vinyl. I thought black leather would provide starker contrast with her pale flesh tones. I dipped into my standard leather "recipe," which calls for a flat black basecoat drybrushed with charcoal and dark brown. This was followed by a semi-gloss lacquer finish. Shin and wrist guards were painted semi-gloss black, and all buttons and buckles were done in chrome. Rather than the gray cadaverous flesh she's often depicted with, I opted for a slightly warmer fleshtone pallet.

For fans of female figure kits, Guillotinna is a no-brainer. You will want this kit. Tina represents a stellar combination of sculpting and casting. The fact that she's now available domestically from Artstorm USA for \$128 makes her even more attractive.

Wiping the drool from my chin after another Fewture rave, I see that it's time to bring this issue's column to a close. We'll be back again in two short months for more reviews and tips. Next time we'll look at two new bad boys: Newmanoid's Moonsinger and the Lord of Darkness from Alternative Images. See you then!

Larry J. Brackney
zeiram@mail.hsonline.net

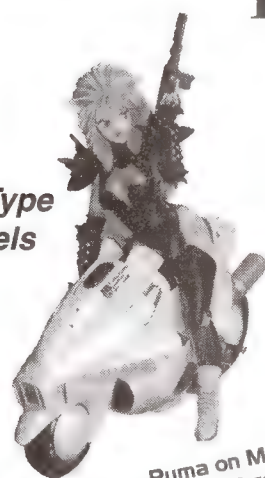


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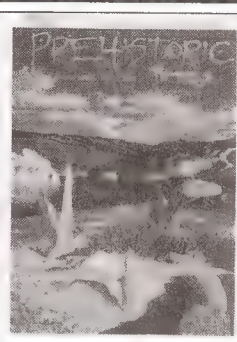
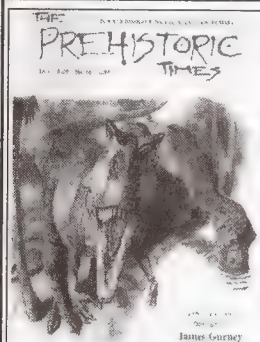


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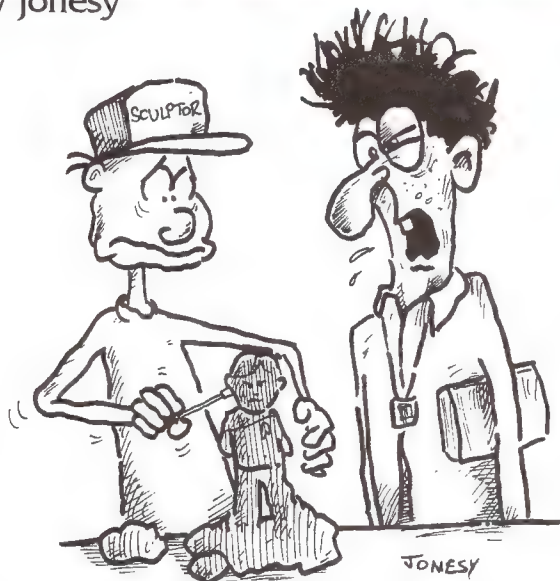
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by Jonesy



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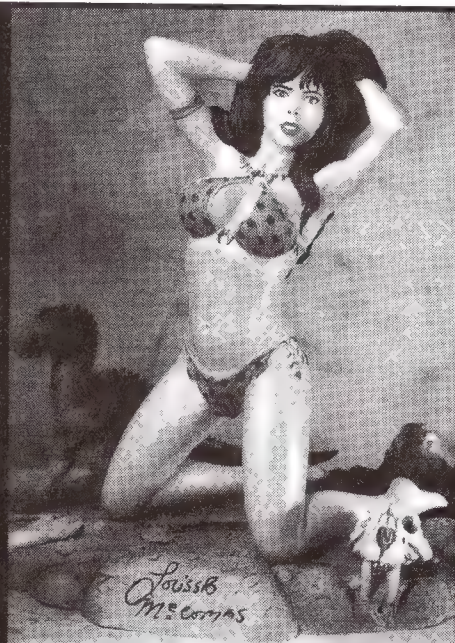
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Greg Aronowitz & Legends in 3D

with Jim Bertges



You may not be familiar with the name Greg Aronowitz or his new venture, Legends In Three Dimensions, yet, but you've seen Greg's work more than you realize. Greg has been involved in a wide variety of projects from designing a guitar for Eddie Van Halen to very low budget and very high budget films and TV programs. His work has been seen in the TV shows Dinosaurs, Babylon 5 and Home

Improvement, as well as the movies, Batman Forever and Terminator 2. He has most recently worked on the sequel to Jurassic Park, The Lost World. Greg has also written and done cover illustrations for the popular comic book adaptation of Battlestar Galactica. But for all his accomplishments, Greg is a very down-to-earth and easy to talk to guy as you are about to find out. Read on.

TMR: When did you start sculpting? What was it that first got you to stick your fingers into clay?

GA: Well, that's not really such an interesting story. It was mostly just that, a kid sticking his fingers into clay. As far as the sculpting aspect, that's fairly new. I came to LA to be in film as an illustrator and a model maker. Not a kit maker, but to make miniatures for films. Making space ships for low budget Sci fi pictures. There was one horror film I was doing some miniatures for and the situation came up where they needed a sculpture of a dead rat. They asked me if I could sculpt it and I said "Why not?"

TMR: You just threw yourself into it?

GA: Yeah, it worked out because they came back and asked me to sculpt various things and the

next thing I knew I was sculpting everything.

TMR: And that led to bigger and better things?

GA: I got into the make-up end. This is G'kar from Babylon Five. I designed and sculpted him with Rob Sherwood. Rob is the one who really introduced me to doing the prosthetic make-ups. That was his main interest.

TMR: Who are your favorite sculptors?

GA: The favorite sculptor is Mike McCracken. If you look back in some of the old make-up and movie magazines you'll see him in there. He's thought of as the sculptor's sculptor. He's a Hollywood sculptor who worked with make-up master John Chambers. When I first started sculpting he took me under his wing and showed me things I needed to know. Did you ever have one of those days where the clouds just parted and the sun came beaming through? He was like that for me. It's not that he said here's how you do this or that, but he didn't mind that I just hung around and watched. He was just amazing with his speed and quality of work. He really is one of the last greats. We're all just hot young jocks right now, but he's the real deal. There are things I've seen him do that when I sit down with a piece of clay, I just wish I could attain.

TMR: Are there any other influences?

GA: Drew Struzan the illustrator. He manages to capture likenesses beyond belief. He can draw Harrison Ford as Indiana Jones or as Han Solo and you can tell which character with no costume or other clues than just his face. Harrison has the ability to change personality and Drew can capture that. He doesn't just do a random likeness, he captures the essence of the movie. And, when you see the poster you say *that's* the movie to see.

TMR: Drew Struzan is probably one of the most famous unknown artists around. Everybody has seen his work, but nobody knows the name. But if people have seen the posters for the Indiana Jones movies, the covers for many Star wars novels or most of the great illustrated film posters of the past ten or fifteen years, they've seen Drew Struzan's work. Just look for that little "Drew" in the lower right of the illustration, it pops up with amazing frequency.

GA: If you've seen any movie that counts, he did the poster. I feel if I can capture the story he can tell in two dimensions, if I can do it in three dimensions, that's an accomplishment. Eddie Van Halen is another influence. I mean, clay is clay just as a guitar is a guitar, but the way you use them, that's the trick. If I could sculpt as well as Drew Struzan draws or as Eddie Van Halen plays guitar, then I'd be happy. Those are my outside influences, what keeps me going now is working in the industry with people like Rob Sherwood, Matt Codd, Tim Flattery and Sean Hargraves, they're the best at what they do. So when you sit in a room on a Steven Spielberg movie with these guys and think these guys are the best and I'm lucky to be here with them. You can't just sit back and say well, I must be the best too, you look at what they do and say "Damn, I've got to be *that* good!" I think it works that way for all of us. We see the other guys work and work that much harder. I put in that extra effort so I can be as happy with what I'm doing as I am with what they are producing. Having friends like that and working in that kind of situation, you can't just think "Well, I'm good enough." You're never good enough.

TMR: So when you work in a talented team, the level of the work rises to meet all those talents. Everybody elevates everybody else.

Do you have an art background? Did you have a particular course of study for art?

GA: I was self-taught. Most of my studying came from watching movies. Star Wars was the big one. I just kept watching and wondering "How the hell did they make that helmet?" And then I tried to do it. Doing that back in Jersey as a kid, trying to figure out things for myself, I came up with lot of really fast and efficient and inexpensive ways of doing things. The group of people I work with has built up a reputation for being able to work quickly, we've been known to put together a creature in a week. Doing it cheaply and still having it look good.

The thing that I think helps all this stuff work is the cross-over. There are guys out there that are sculptors and guys that are model makers and guys that are painters. Even down to the technical aspects, a model maker in a shop like Digital Domain will use a completely different casting technique than a creature guy at Stan Winston's. But having done both, I can use the techniques that work best for any particular project. Model makers will use only an open, poured mold where the creature guys use only case molds.

TMR: A case mold being a two-part mold?

GA: A two-part mold with a stone or fiberglass exterior casing outside that helps the rubber mold hold its shape. That's mostly due to the size. You couldn't do a full head casting with an open mold. But it also has the purpose of holding the form of the mold and cutting down on the amount of materials you have to use. So I cross over and use a variety of techniques.

TMR: So, the theory is to use the best technique for the job you're working on at the time.

GA: Right. Every different art form has its own techniques and if you do a wide variety of them, you can assemble a wide palate of the best techniques.

TMR: Were you involved with model kits as a kid?

GA: I built them. I did the standard thing, all the Star Wars space ships and everything. I had this weird thing because I was never into cars like everybody else. To me the beauty of models was to have something that could never be achieved. You could never have a full sized Star Destroyer, but you could have a real 1950 Chevy pickup. So it seemed futile to build the cars. The planes were OK, you couldn't own an F-16, you couldn't own the Titanic, so that was fine. I built them, but really poorly. I'll go back and look at them now and think, "Wow, why did I ever think I was gonna work on Star Wars?" I was young, but there was glue on the windshield.

When I came out here I never thought of doing original kits, so when I found that I could do some sculpting I became fascinated in reproducing things from movies and comics.

TMR: Were you involved in creating any model kits?

GA: Well, I've always been interested in things that exist in films TV or comics. As you can see from my current endeavor I'm interested in the larger, more popular franchises. I've never been into doing original kits. To me the whole model kit thing was new, not having been a sculptor to start out. I didn't sit there as a kid and say "I want to design model kits."

When I came out here I wasn't really a sculptor and by the time I realized that people were interested in having me sculpt things, I was already doing it for profit in films. I didn't really have the time to sit down and say let's do a kit. I didn't have time to do an original kit. And the other thing is that, I'm sure that everyone out there in Modeler's Resource land knows, it's not cheap. If you're



going to do a kit, you want to do something that people are going to buy. You don't want to spend \$4000.00 on something and have people go "What the hell is that?" So I was more prone to do more popular movie themed stuff.

TMR: Have you done any kits of licensed characters?

GA: Well, if I mentioned some of the early stuff I did, you'd walk right out of here. I did the Puppet master kits. Those were disastrous.

TMR: I think the molding and casting were the worst part of those.

GA: That was a Charlie Band thing. It started out as a fun project. It was the first time I was involved with a kit making situation and I was given a week to sculpt the first one. Then they realized they needed to have them all done for the San Diego Comic Convention in three weeks. And I had three weeks to finish six kits. What it came down to was we had a photo shoot scheduled the day before the Con and I had no sculpture. I had to sculpt and paint the whole thing overnight. That was Six-Shooter.

TMR: That's the only one I've seen, and that was only photos.

GA: Charlie says that's his favorite, but it's just terrible.

At this point we were joined briefly by Ron Mendell who is working on the Legends in 3D project with Greg. He brought in an intricately detailed miniature of the Battlestar Galactica ship. The entire ship was only about five inches in length, but boasted all the detail of any on screen miniature.

RM: Greg is the best, the fastest sculptor I know.

TMR: Well, now, he's still working on this Jean Luc Picard I saw him working on at the Mad Model Party three weeks ago.

GA: That's the problem with the licensed stuff, you put in four hours on a piece and then you have to wait four weeks for approval. The great thing with the Star Wars license is that they give me pretty much free reign so I can work on something and follow through with it. I can spend four days and have it complete and take it up for approval. I don't have to put in the nose and ask, "What do you think?" Then put in an eye, then, "What do you think?" We try to take it as far as we can, but if we go too far we have to go back.

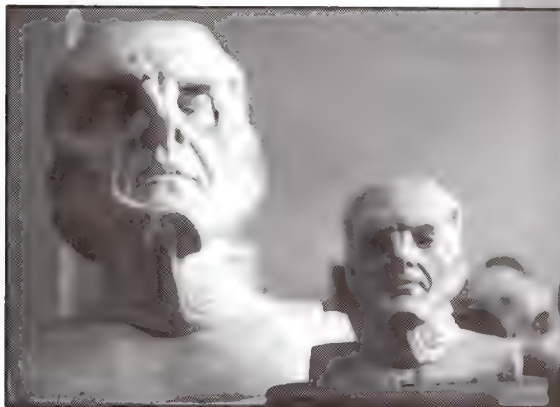
TMR: You don't want to get some place they don't want you to be and spend a lot of time fixing it.

GA: We try not to move backwards.

TMR: It's great that you can make a living doing something you love. Dealing with all these things you enjoyed as a kid. And you get to meet all these people you've admired.

GA: Another reason all this works for me is my background in the movie industry. Which is my livelihood. On this G'kar piece, Warner Bros. said, "You have more reference than we do." That's true, because I designed the make up in the first place! A lot of times instead of waiting weeks to locate an actor for approval, it will be someone I see at the studio and I can get the approvals myself. It real-





G'kar from Babylon Five, On the left, the actual make-up appliance designed and sculpted by Greg Aronowitz. On the right, Greg's bust sculpture in progress.

ly speeds things along. Especially now that we have fifteen major licenses and over a hundred and thirty sculptures to be done.

TMR: All for Legends In Three Dimensions? Just what is Legends?

GA: What I'm trying to do is give everyone who's not a model maker the quality work that the model makers get. I want everyone to be able to buy a piece of work as if Tom Gilliland had painted it. A lot of the cold cast, pre-painted stuff that is out there is very factory oriented. They have color limitations, piece limitation and every limitation you can think of.

TMR: They're mass produced and there's only so much you can do with a mass produced item.

GA: I'm trying to cross that line. I want to do runs of 5,000 or 10,000 where you can randomly grab any one out of stock and compare it with my original and not be able to tell that I didn't paint it.

TMR: Who do you have doing all this painting?

GA: Everything is being produced in China. We have been so fortunate in the acceptance of our work, we have so many licenses that we have even thought about getting another factory in Taiwan. I went to China and went through tons of factories. Rob Sherwood, my head mold maker, and I checked out every place that had a hint of producing what I wanted. We eliminated them by the quality of the work they produced, but if the conditions were beyond inhumane, we just walked out.

TMR: So, there's no Kathie Lee stuff going on? Sweat shops and the like?

GA: No. It's weird, though. It starts out that all you want to be is an artist.

TMR: And you turn into a businessman.

GA: Yeah, there are debates about how people are treated overseas. Rob and I had talks. He was deeply affected by some of the stuff we saw. But the way it really works, for general information, it's not like here. You don't have much choice. People have limited job opportunities. China is a huge place and people come from all over to work in the factories. We chose one of the high-end factories which provides workers with apartments, which are cleaner than mine. They're not in gunny sacks, they have nice clothes. We went for a factory that had proper ventilation and respiratory equipment, good safety features. It wasn't an easy thing to find. I've seen guys sticking their hands into polyester resin without gloves. So we made sure we were dealing with the higher end people in manufacturing. We met with all the artists, bought them Pepsis and Kit Kats and they thought we were nuts. Rob did a magic show. But they're just not into that, they have a completely different mentality. I said I wanted everybody to have a day off, but they didn't want that. They said "Our families are thousands of miles away, what are

we going to do?" They take a big chunk of time in the middle of the year and go home then. I can't say I condone all their practices, but I got the best situation I could.

TMR: It sounds like you did a lot of research and found the best way to go.

GA: I try to make sure they're all happy. And the quality of work we get is outstanding. Of course, they think I'm nuts, because I go over there every 90 days and meet with the painters to give the instructions. There's stuff that's common to the readers of the magazine, washes, drybrushing and other techniques. Things that are unheard of over there. The factory does a lot of stuff for Disney, full color, cartoony stuff. They're very meticulous in lining up the pupils of the eyes, but they don't do a lot of washing or layering or modeling, for example. When you get into something like an Admiral Ackbar who has these spots. The spots are a particular design, but they're not masked off, they have a soft edge and they're not used to that kind of stuff. The painters ask "You want 5,000 of these?" In the beginning it was a little rough. We heard a lot of "We've never done this before." And I said, "Exactly." There's nothing on the market like what we want to produce. There's nothing mass produced like this unless you're talking about Hummels or Lladrós. And I don't think anybody we're talking to is interested in those.

TMR: No, none of our guys want the little cute figures.

GA: I want to take popular characters and bring them more in tune with what the modelers are doing.

TMR: So that fans who don't have time or the inclination to build a model can actually have the piece.

GA: A high quality, professional piece.

TMR: Without hiring somebody to do it for them. Well, actually, they've hired you.

GA: Sure. There are people coming around all the time, and I'm sure guys like Dan Platt or Tom Gilliland get people too, who say, "I just got this can you build it or paint it for me?" Those people are lucky to know someone like that.

TMR: The classified pages in the modeling magazines are filled with ads for building and painting services.

GA: A lot of the people that are involved with this are model makers, we're just trying to move up to the next thing. I just don't want to be attacked at the model shows.

TMR: There are a lot of pre-painted items at the shows. Graftiti is there. Even Mattel is getting into it. I don't see why there can't be room for everything. What we need is tolerance in this hobby. This would be a better place if we were all tolerant.

GA: It's funny how people look at pre-painted stuff. I had a lot of people come up to me at the Mad Model Party and ask if I could sell these pieces as kits. Just so everybody knows, I can't. The way licensing goes, there are little slots, just like the RAM in your computer and only one thing can go into each slot. If someone has a license for a Star Wars kit in a particular material, no one else can have it. It's just to protect everybody. Nobody can make a bust of Picard, now that I have.

TMR: The way licensing works, a particular manufacturer pays a great deal of money for a license and after putting out that much money, you don't want someone else getting in on your particular field.

GA: What that also means is that I've paid a certain amount of money specifically to produce a pre-painted cold cast bust or figure of that subject. And that can't be produced as a kit. Maybe some-

where along the line someone will say, "We have an opening for a kit and you can do it." Another reason is the money invested in all these licenses and the idea is to make that money back. In the big picture the number of people who will buy pre-painted, fully finished products as opposed to those interested in kits is a hundred to one. Not to be anti-model maker, but I wanted to do Star Wars and the only way I could convince someone to come up with the financing was to show them we could hit a mass market and they'd get a check back with a lot more zeroes on it than the one they put out.

TMR: It's art verses commerce. You want to be an artist, but you have to make a living. And if you have investors, you have to make money for them, too.

GA: That's where we stand. But back to your basic question about the definition of Legends. We're producing high quality, finished pieces on a level of what an accomplished model maker would create for the non-model building public. I was told, model kit wise, that nobody would be interested in busts. They want to see the full figure and see more action. From my point of view, I was much more into the busts because you can see the face and the character. As far as many kits go, if you have a guy who's not really an action hero, the pose can be kind of boring.

TMR: That's a drawback of many kits, the stock "just standing there" pose.

GA: It can be a brilliant sculpture, but it's boring. So, I figured if you eliminate the body that can't really do anything and concentrate on the face. You can try and capture an expression, an emotion. You can get so much action in the face that you can say "That's the character."

TMR: That's something that's hard to capture in a kit where the head is only a tenth of the whole thing.

GA: As a bust they said that kit builders wouldn't be interested. There are not a lot of parts, it's mainly a painting thing. Another reason for doing busts is a two million dollar a year lawyer can have a bust of a Planet of the Apes character on his desk and a client could come in and never notice it. But, if he has a full figure model of Spiderman, a client might say, "I'm not really comfortable with you handling my case, because you've got a big toy on your desk." It's a fine line to walk. How do you take these popular, but fantastic characters and make them acceptable in a mainstream way? The bust approach works. At the show, John Landis came up to me and he now has one of my pieces on his desk in his office, so it does work. Also, from a business standpoint, as I said, there are categories for these licenses and the bigger titles that I wanted had already been done in almost every way imaginable. I couldn't dream of having a Star Trek or Star Wars full figure pre-painted or vinyl anything, but I figured I might be able to get in on the bust category. So, I made up a wish list of licenses I wanted, I expanded the list greatly because I figured if I got one out of every ten on the list I'd be really happy. And I got it all, everything. Be careful what you ask for because you might just get it.

TMR: Then you have to work on it all.

GA: Right now my partners have me chained to the seat so I can't get up. Another reason for doing this is to be involved with these things that I grew up with. We're trying to run the gamut of products. We're doing spaceships, too, and tons of them. There's everything from Babylon Five, to Star Trek, Star Wars and Battlestar Galactica and Terminator. Terry Fitton of Monsters In Motion was impressed because he'd never heard of a pre-painted spaceship. There's power and there are kits, but there's nothing of this level available for the non-builder. At the Mad Model Party, people commented that they wanted to

build these ships. I have no problem with them taking this and adding to it, painting over and adding even more detail. What that did was save them a step. I hope that everyone likes the art and they can feel free to paint it for themselves. I just want them all to know that I'm trying to think like they would and give them the best possible product I can. Think about all those people who come to you with a kit and say, "I want you to build this for my dad." I'm giving them the finished piece and saving all that time.

TMR: What impresses me is the level of detail on these ships. They're so small, yet so incredibly detailed. The endoskeleton skull is impressive, too.

GA: Yeah, like I said I want to use the movie technology and bring it to the average consumer. One of the things I was most impressed with is the Micro Machines, for a three dollar toy, those things kick ass. The amount of detail and the accuracy is beyond anything else, but what it boils down to is they're still just toys. I wanted to have a higher end product that still meets those specifications, with the full color and the rust and the pipes and the guns and everything. I didn't want to short anything. So, by the end of the year you'll see about forty products in the line and by the end of next year you will see about a hundred.

TMR: You work fast.

GA: Yeah, and from the sculpture standpoint, it's all me. I know a lot of places have a number of people doing things and it all comes down to just one name. I even toyed with the idea of having someone rough out stuff for me, but I'd still run into the same kinds of problems like the ones with the licensing people. If the person doing the roughing goes too far, then I have to take the time to go back and redo it. The time it takes me to start something is probably no more than an hour, so it wouldn't be worth it. I would probably have to watch over all the aspects anyway. Each project is different, so I can't have just one uniform armature and by the time I explain it all to someone, I might as well just do it myself. I know there are people who will say, "There's no way he can do it all." But I have.

TMR: Well, Ron just said, "He's the fastest!"

GA: As far as the model ship making, I've brought in Ron Mendell because he's a good friend and he's the best. I don't want to rush stuff and cheat people, I want the best product. We have Ron and a couple of other people doing spaceship stuff in other places, because it's very meticulous work and the bottom line is you need a clean space to work in.

TMR: And this is not a clean space.

GA: This is *not* a clean space. It's hard to be using clay and everything laying around when you're trying to work on that level of detail, because pieces go flying and you spend more time looking for lost parts than actually working on the piece. It takes patience and a clean space.

TMR: Are there any sculpting secrets you'd like to impart on our readership?

GA: I don't really have any secrets.

TMR: I'd guess you're fast and you can just do it. One thing I'd like to know, as someone who's tried his hand at a bit of sculpting and isn't very good at it. How do you get these things to look just like the guys? You can't just rub the picture on it and have it come out.

GA: There's no real technique. You just look at the picture.

TMR: It's basically hand-eye coordination.

GA: I guess. But I can't really say that either. You've seen my house, I've got tons of video games around and I suck at them. I'm not really sure. But everything breaks down to basic shapes. There's the circle, the square and the triangle and you just have to figure out the basic geometry. If anyone has any secrets to tell me, let me know. I guess the greatest secret I can say is don't be fooled by the books and don't limit yourself to titles. If you want to be a sculptor, don't be afraid to pick up plastics. If you want to be a model maker, don't be afraid to pick up clay. I know a lot of model makers on films who say "Well, I never use clay." And I say, "Why not? Why not sculpt something part way and then cast it into plastic?"

TMR: The more tools you have in your arsenal, the



A look at Greg's workspace with all kinds of goodies strewn about, note the Battlestar Galactica and Voyager models and the unfinished Gamorean Guard (a cluttered work area is the sign of a genius at work).

better you'll be at your craft.

GA: That's the secret, though it won't help in likenesses. The perfect example is the Endoskeleton. Working in clay you couldn't achieve these little detailed machine parts, but working in hard plastics, it would take forever to shape the whole skull. So you sculpt the overall shape and leave out these areas and use plastic parts to fill in the details and it all works out. There's a technique and an application for everything. It's just a matter of conceiving what the final product will be and break it into those components.

TMR: So, what I've basically gotten from our conversation is a plea for tolerance. In the marketplace there is room for both the pre-painted pieces and models. On the bottom line, there will be many more people buying the pre-painted pieces than there are those making models and that's the way for you to

launch your company. Who knows, perhaps in the future we'll be seeing model kits from you as well.

GA: Well, that can be the secret I reveal for the Modeler's Resource readers. I have plans in the works for an original piece that will be a cold-cast porcelain model kit. That will be coming in the beginning of next year. It will be through Legends in Three Dimensions.

TMR: Where will we be seeing your stuff? Where can we buy it?

GA: Well, the clever phrase we have for that is Science Fiction, Comic Book and specialty stores.

TMR: The same places where we buy The Modelers Resource.

GA: We're also looking into high-end outlets as well. Some of the larger stores in malls.

TMR: Maybe an hour on QVC.

GA: There's talk. Part of the problem is the size of our line. The smaller comic book stores might be able to carry a couple of pieces, but you need a larger store to carry the full line.

TMR: Are we talking about expensive pieces?

GA: I want to keep it fair. I want to be competitive with all the other pre-finished pieces and model kits out there. Even though the cost is higher on our end because of the level of detail we are including. This G'kar piece will probably have a 30 step paint process which will cost. But he will probably sell for \$140.00. I'm trying not to go over \$150.00. We're trying to be right in the middle and be accessible to everybody.

TMR: It sounds and looks like an exciting line-up. I'm looking forward to getting my hands on some of these goodies. ■



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~director Michael Curtis to movie extras

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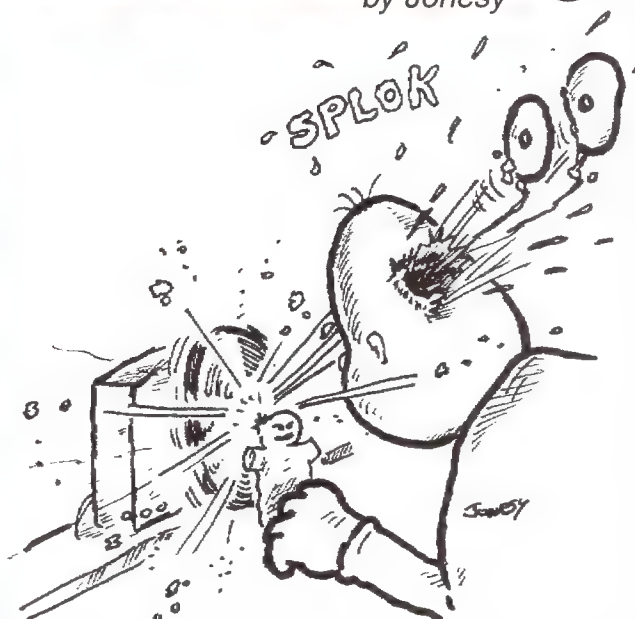
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Safety Tips from the...

Toxic Modeler



by Jonesy



When using a grinding stone to grind off bits of a resin kit, always wear safety goggles.

IPMS at Large

with Chuck Davenport, 1st VP IPMS/USA

Rockin' Robin

For about the tenth time I am not even a Batman fan and here I am doing another Batman-related figure. But, like the Horizon Hobbies' Batman (*The Modeler's Resource*, Issue #13 - ***sold out***) Revell Monogram's "Robin," from the movie "Batman Forever," leapt from the box and demanded to be built (damned noisy plastic that). Robin is an order of magnitude improvement in kit design compared to the earlier "Riddler." The material for Robin is more rigid and the component fit exemplary. Like the Riddler and Batman figures, though, the sculpting is flawless and true to the actor with dynamic and lifelike posing.

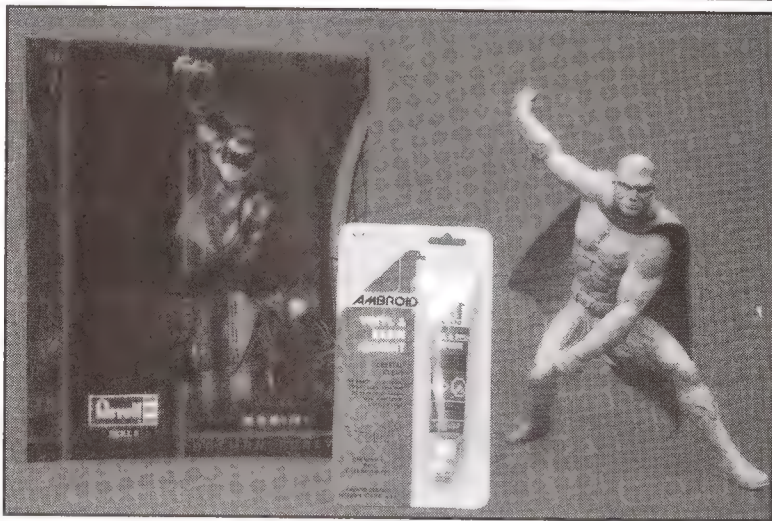
Without belaboring the obvious, you will need to warm the kit parts for trimming, owing to the tough vinyl material. However, I saw no need for joint reinforcement as this material exhibited no tendency to sag once heated. I did epoxy a threaded rod into the left foot/calf part for mounting purposes.

Allow me to recommend Ambroid's Vinyl and Resin Cement for assembly. On vinyl this cement has qualities far superior to CA adhesives but, for resin, you will want to stick with CA. Set-up time is quick with the glue tacking up in a matter of minutes. Throughout the life of the model, the bond will remain flexible enough to expand and contract with temperature changes unlike CA which will crack and weaken over time. Spread Ambroid's over both mating surfaces and press them together momentarily. Ensure the glue spreads to all joint areas. After a few minutes, reassemble the parts. I taped Robin's body parts together to ensure accurate alignment and, by working different parts, I had Robin assembled in about 30 minutes.

I found that I could still "break" the bond to realign parts even after one hour. The vinyl was undamaged and I could easily remove the old glue and reapply fresh glue. However, after a couple of days that bond was there to stay! The joints on Robin have no interlocking alignment features and rely solely on the strength of the Ambroid. Ask your local retailer to carry this brand of adhesive.

The next major step was the thick vinyl cape which needed thinning, especially the edges. I "whittled" the molding ledge away and thinned the edges with the rotary drum sander attachment for a Dremel tool. Wear glasses and take care as the drum can get away from you and gouge the material. For a right-handed person, hold the Dremel in your right hand with an overhand grip, drum pointed to your left. Grasp the cape with your left hand, molding ledge down and allow the rotating drum to gently contact the vinyl from underside. Use a stroking motion away from you to remove excess material.

Take care not to gouge the material to save unnecessary rework. The underside of the cape is the "drain" side of the piece and is therefore riddled with pits and bumps. I wet sanded the underside with 80 grit and worked my way down to 400 grit. After cleaning, I primed with Plastikote's automotive grey primer. I laid on six full wet coats on the underside of the cape and misted three on the topside. On both sides, I wet sanded the 400 grit down to bare vinyl leaving primer to fill any pits/scratches. I reprimed and polished with 0000 steel wool. The cape is "gold"

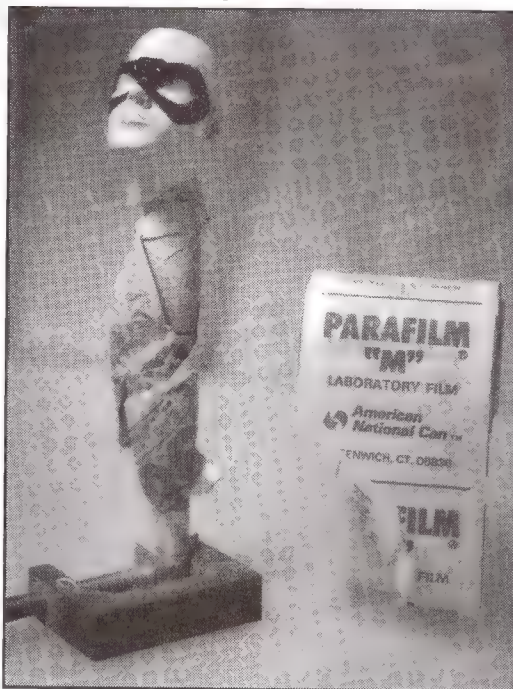


underneath and "black" on top according to the instructions. Watching the movie, Robin's suit appears for less than 30 seconds of on-screen time leaving me to wonder what color the suit really is. I would have preferred more specific color notes for a kit obviously aimed at the adult market. Nevertheless, I based coated the underside in Gunze Sangyo Metallic Gold. This is a lacquer-based paint that I applied with Testor's Model Master Pro airbrush. I polished the color with a soft cloth and oversprayed the deep folds with Polytranspar's (PT) lacquer-based Bronze-Gold. High spots were shot with PT's Soft Gold, and the whole underside was glazed with Shimmering Gold. The effect is quite convincing in person.

Robin's head is a separate piece (makes for easy painting) which received three coats of primer. The eyes and head were masked with Parafilm M which is marketed by Testor's. You can acquire this excellent masking medium at your local retailer or through Squadron Mail Order. Parafilm M leaves no residue and easily conforms to complex shapes. Follow package instructions and cut with a fresh knife blade. I cut out Robin's mask and misted several coats of Testor's "Colors by Boyd" gloss black which is the deepest, glossiest black I have ever found.

Robin's costume appears to be a metallic green and plum or possibly maroon. It's anybody's guess as to the correct shade and I do not have an "in" at the movie industry. Exercising some artistic license, I used Polytranspar's range of transparent paints to get the colors in the ballpark. To obtain a metallic sheen I used a trick taught to me by fellow IPMS-er, Les Sundt. There are dozens of methods to obtain a metallic finish but, for a highly polished metallic effect, I find this works best.

Wet polish the surface as necessary to achieve a glass-smooth surface. Clean the surface with a tack rag and prime with a coat of airbrushed or spray can varnish. Any garden variety will do but make sure it is natural varnish and NOT polyurethane. Let the piece dry overnight in a dust free environment. Next, day, spray another coat of varnish and spray a test piece, too. In about two hours (depending on temperature and humidity) the varnish will get tacky. Use the test piece to determine tackiness. As





a guide, a Post-It note is FAR too tacky. You should be able to touch the test piece and have your finger pull away with only a minuscule tug. You have to hit this just right so, try the technique on some scrap before you commit to a prized model. Once the varnish is ready, rub artist's aluminum powder onto the surface with a soft rag. You can then polish the finish to a high shine.

With all the prep work required, finishing Robin's suit was a snap. I sprayed PT Metallic Blue into the folds of the torso

misting on successive coats to build the effect. I misted Metallic Green Pearl carefully to build the base color of the suit while ensuring some of the polished aluminum highlights showed through. I then followed with Transparent Medium Bass Green to carefully develop shaded areas in the folds and build on the base color. Highlights were accentuated with Shimmering Green. For the arms, I undercoated the folds with Intense Red overspraying slightly to lay in the base color. Highlights were effected with

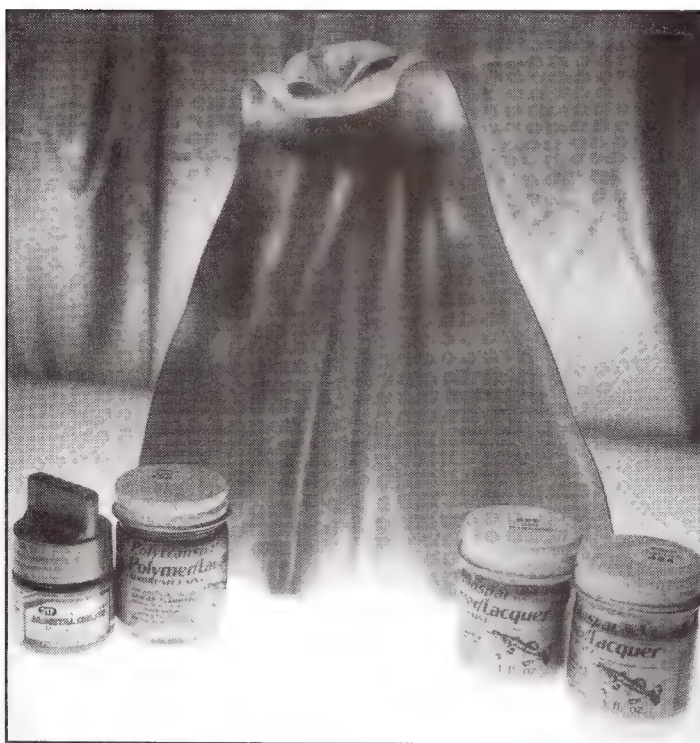
Shimmering Red. I used Testor's Model Master Pro airbrush (now marketed by Testors using the Aztec name) for all my spraying needs. This versatile airbrush easily handles a diverse range of spraying tasks at an affordable price.

Gold highlights on the suit were done in artist's Metallic Gold oil paint. The advantage to this is that oil colors go on very thin. Oil based paints do not actually bond to a lacquer finish which means that the oil merely "lays" over the underlying finish allowing the previously painted highlights to show through. The pigment is

mixed with "Liquin" which is a drying agent that leaves a gloss finish.

The kit-supplied "Batarang" is done in white metal. The movie shows the thing to be a chrome-like device. So, I polished the piece with successive grits down to 1200 and then buffed it with metal polish.

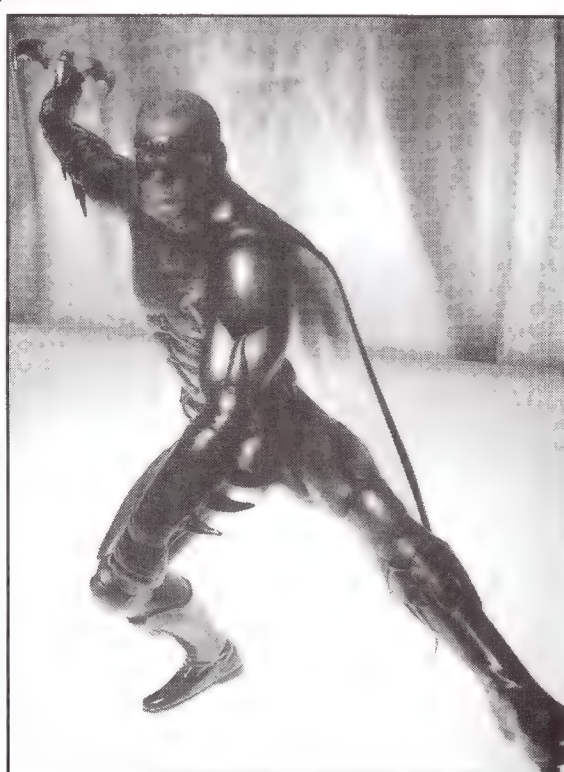
I finished Robin's head and cape top in oils which is another story. I am still a beginner with oils and do not have the skill or expertise to be authoritative. As I learn more, I will begin sharing techniques with you as I feel oils result in a much more realistic finish. I also find the medium an exciting one in which to work. There is something entirely satisfying as you create colors and then build effects right on the model. Many thanks to Revell-Monogram for supply-



ing the review sample...I can hardly wait for Draco!

Sources:

- Artist's Metallic Powders (and other artists' supplies): Dick Blick Art Materials 1-800-723-2787 <http://www.dickblick.com>
- Polytranspar Paints: WASCO Wildlife Artists Supply Co 1-800-334-8012
- Aztek Airbrushes: local retailer



Chiller

Star Dates:

Chiller Theatre -

Oct 25-27, 1996

by Jerry Buchanan

Photos by Jerry Buchanan & Ed Bowkley

Woe to the people who missed the thrills that is known as Chiller! This show is getting so big that it is bursting at the seams. Literally! There were so many people in attendance this year that some dealers had to be moved out of the hallway. This was unfortunate for the dealers who had some figures sitting up but it gave the customers a little breathing room. The line to get into the show looped around the inside of the hotel, ran out of the building, and down the sidewalk adjacent to the parking lot. Lucky people who knew about the informal see, Gremlin in the Garage, got to get in early this year. See, there are advantages to staying the night!

For me personally, this show stands out in my mind because of all the people I met. Last year was my first Chiller experience and the only place I knew where to get food was the convenience store across the street. This year, Tommy, Laura, and I actually got to go out and party. Saturday night I had a big, twenty-four ounce steak for a little over ten dollars and after that, I got to booze it up at the masquerade party. I met tons of new people at this show. I even got to meet a fellow Gremlin that came all the way from England. I owe a whopping huge thanks to Ed Bowkley for organizing the Saturday night feast. Ed, you the man!

The Chiller show itself was great! I do not even know where to begin. The kit that really grabbed me this year is Steve West's Demoness. The kit depicts a chapely woman rising out of the flames with ram horns growing out of her head. With flawless casting, white metal parts, a clear amber colored base and a signed/numbered certificate, you can't

beat this kit. Steve is really getting spooky with his sculpting ability. His latest effort is another Bone piece entitled, "Last Kiss." Alternative Images had about eleven new kits to offer to resin-hungry fans. Their Doran piece entitled "The Slayer" was killed. Unfortunately, they had about seven of these kits which sold out immediately. Another one of theirs was a Darkness kit that came with roof jewels for detailing. Grey Zon's Luis DeLaFuente had a small Darkness skull and one of the alien skulls from D4. Very amazing work. Luis has really found a niche with his excellent bone sculptures. Shawn Nagle and Erik Ko of Polydata were there with limited edition resin Heiboy kits that will soon be available in vinyl. Shawn had an excellent Pixel of the Apes soldier and a killer Terminator figure from T2. Shawn and Erik are also two of the nicest people you could meet. Thanks for the great kits guys!

My good friend, Susumu Sugita was there with his Bloodhammer kits and a new female alien figure that reminded me of a really big chess piece. Susumu is a very quiet and reserved person, but man can this guy sculpt! Fawcett had their table full of kits. The newest offering was Takaya's Surgery Addict. Talk about an elaborate kit. I cannot think of a shelf that would hold it.

If you wanted some good things, Joe and Lois from Pull N Shut were there with a smorgasbord of neat stuff. GEDmated had their new Alien kit there with an elaborate resin base depicting a bloodied victim. I bought their Guyver-Zeus kit from the movie, "Guyver: Dark Hero." This is a wonderful figure with tons of detail. Now my Guyver has someone to fulfill.

I finally got to meet the man Under of Swade Creations. He has sculpted Eric Draven as the Crow. This kit was chosen to begin with because it contained aspects of the comic book as well as the movie but Stefan has gone one better and resculpt-

ed the upper torso. The figure now has more musculature and looks even better than before. They also had a very good Death Breed Sculpture sculpted by Joe Lindman. This is a great Death Dealer kit that people can finally afford. Unfortunately, they only had one for display.

Ter Phnos was down the hallway selling beautifully crushed T-shirts. Plenty T's of ghouls, zombies, Kiss, monstros, and a killer Punkerhead. Sold!

There were dealers there for tons of japonimation and the classic Toho monsters. Image's table had just about any anime kit you could think of.

In addition to finding great kits, I was able to meet some great celebrities and Scream Queens at this show, too. (You bad Laura would not take my picture with any of the scream queens. Everywhere you turned, they would be up and posing for people with cameras.)

Yoko Moriguchi who played his from Zorari was there to sign autographs. To see Yoko out of character, you would never guess that she is the woman who looked Zorari's butt.

I got Doug Bradley to sign my Scream kit (private model). He's the guy who played pinhead in the movies. There was the Avenue Wax Museum, an Anime Room, a Vampirez exhibit, a SFFX exhibit, and special guest stars galore. I count to this magazine, describing all the cool things to do at this show.

This is a great show that just keeps getting better. A big thanks to Kevin Clement and his staff for giving kit builders like myself something to look forward to every Fall. Chiller is experiencing some growing pains though, so if you dealers want a table, here is a little advice: reserve your tables early! See you next time!



Photos:

- A. 3D Lizard Man (in-progress) & Namor
- B. The guys from Fantasy World Studios and their Allied Hittcock kit
- C. The guys from Alternative Images with Lord of the Dark and Tin Sayer
- D. Paul from The Character Shop
- E. Alternative Images' Darkness & Nebelitti
- F. Cheers! Gordy & Ricki from Kibbles
- G. Wayne Hansen's new creation, Dragonrider, will be available from Walk n Den
- H. The folks from Fawcett Models
- I. All the way from the UK, ladies and gentlemen, look hear it be Mr. David Nicholson of Killer Kits along with his "Killer" Blamman kit!
- J. Me and Yuko "Irina" Moriyama (I was so nervous, I forgot to smile)
- K. Grey Zon ID4 skull
- L & M. Fairbairn Models' Doug Murray presents their Madame Kwazimodo and Lil' kits.



Photos:

N. Tommy Ellis shows John Allard the new 'scratch 'n sniff' jacket of *The Modeler's Resource*.

O. The good folks from *Screamin'*.

P. Staffan Linder from *Swede Creations* with his 'Seventh Seal' kit.

Q. Karen, from *Nightlife Productions*, with *The Faerie* and *Wood Nymph*.

R. Some of *R & R Studios'* kits.

S. My (Jerry B.) *Pumpkinhead* shirt expertly airbrushed by Ter Prince.

T. Frank Orlando and his fully automated Centaur. Yes folks, a gillape.

Model Contest Winners

Horror:

- 1st place - Beach Blanket Beastie by Jerry Buchanan
- 2nd place - Poltergeist II Bust by Jim Lawrence
- 3rd place - Fluffy by Steven Parke
- Honorable Mention - Biostein by Steven Parke
- Honorable Mention - Frankenstein by Mike Ferreria

Science Fiction

- 1st place - Locutus by Michael Roberts
- 2nd place - Woman Bee by Darrin Marsh
- 3rd place - Bird of Prey by Dean Dymerski
- Honorable Mention - The Truth Sucks by Steven Parke

Fantasy

- 1st place - Guillotina by Jim Demming
- 2nd place - Bride by Nick Deangelo
- 3rd place - Elric by Darrin Marsh
- Honorable Mention - Vampirella by Jim Deming

Horror Diorama

- 1st place - Wrightson Frankenstein by Nick Deangelo
- 2nd place - Spooks Run Wild by Marion Newton
- 3rd place - Creature by Gene Jastremski
- Honorable Mention - Frankenstein's Lab by Fritz
- Honorable Mention - Lon Chaney by Tim Santoro

Science Fiction Diorama

- 1st place - Dissected Facehugger by Dean Dymerski
- 2nd place - Stargate by Mike Rotunno
- 3rd place - Ymir by Michael Wlk
- Honorable Mention - Predator Skull by Luis Sterling

Fantasy Diorama

- 1st place - Spiderman/Green Goblin by Tom Parker and Brandon Hassler
- 2nd place - Willy Wonka by Lori Borrelli
- 3rd Place - Hydra by Pete Calcagnini

Scratch Built

- 1st place - Grand Gremlin by George Deep
- 2nd place - Skin by Eli Livingston
- 3rd place - Cyberstein by Stephen Harrison
- Honorable Mention - Homed God by Brian Claus
- Honorable Mention - Sugarmaple by D.H. Covey

Professional

- 1st place - Genie by Joy Snyder
- 2nd place - Ariadne & Bryn by Mike Cusanelli
- 3rd place - Luna by Randy Lambert
- Honorable Mention - Warrior Princess by Joy Snyder

Jr Winner

- On Patrol by Jon Pocius
- Popular Best of Show
- Alien vs. Predator by Gene Jastremski
- Judges Best of Show
- Genie by Joy Snyder



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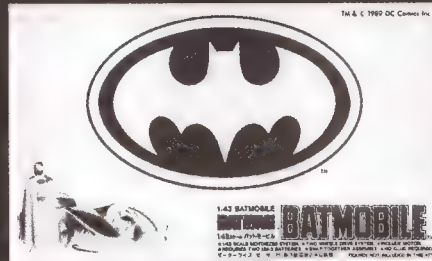


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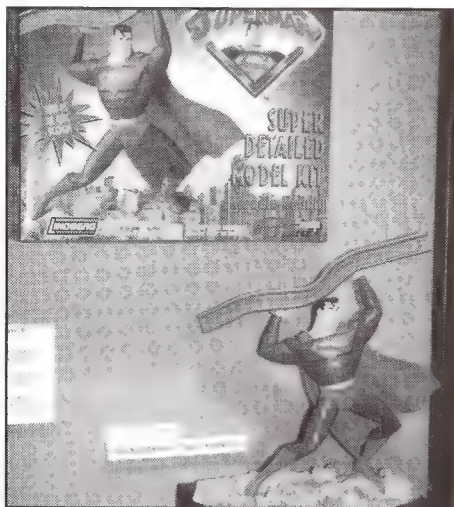
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RCHTA '96

by Chuck Davenport

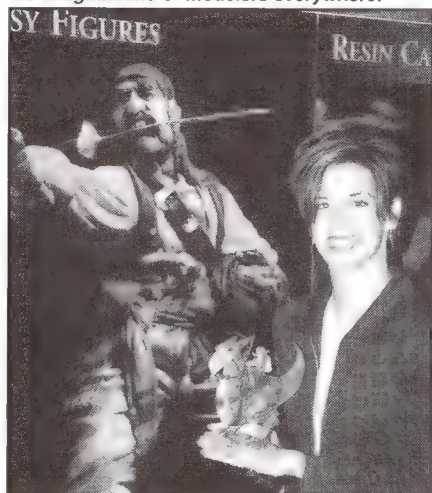


Look who else plans on staying in the figure market. Lindberg's brand new cartoon version, injection-molded Superman will be a shoe-in favorite with the young and "mature" modeler. This looked really good on display.



My hero, and my vote for the "Coolest Man on the Planet," Ed "Big Daddy" Roth.

Testors' Fantasy Figure, (the resin one!), will fire the imaginations of modelers everywhere.



For the uninitiated, the Radio Control Hobby Trade Association (RCHTA) sponsors one of the largest trade shows in the country. All the major static and RC manufacturers and a good many smaller companies showcase their current and new products for prospective buyers and the dotting media (like yours truly). The last two days of the show are open to the public and, if you have never attended one of these shows, I cannot recommend the experience enough should you find yourself in Chicago in October. For figure modelers, this show in no way compares to the Mad Model Party or some of the figure only shows but it is a good measure of the economic trends that control our hobby.

The best news for figure modelers is that the majors are getting into vinyl and resin figures in a major way. Revell-

Monogram leads the pack with a spectacular "Dragon Heart" movie Draco, the Sean Connery-voiced dragon. Shrouded in secrecy at the time was a vinyl kit based on the creature from the upcoming movie "The Relic." Look also for the ProModeler line of tools to expand with a double-action, Model 6000, and single-action, Model 6100, airbrush. These are designed for compatibility with the ProModeler paints and affordability for the novice painter. By the time you read this, these models may be old news. But the entrance of the majors into the figure kit market bodes well for the whole industry with the hobby acquiring an increased level of legitimacy and mainstream exposure.

This year the highlight of the show for me was Ed "Big Daddy" Roth who, much to his own bemusement, is enjoying a resurgence of interest in his "far out" car designs originally kitted by Revell. Ed virtually blazed the trail for fantasy kits as his designs were pure whimsy (although fully functional) and the ubiquitous "Rat Fink" figure captured the imagination of many an impressionable young modeler, yours truly included.

The entrance of the majors into the
40 • The Modeler's Resource

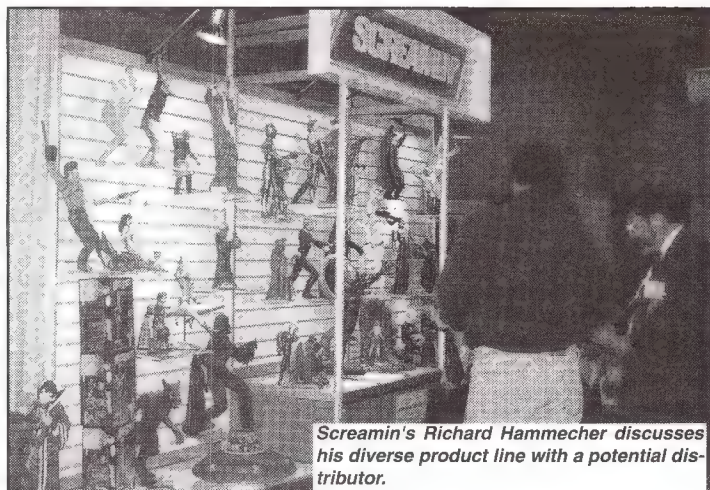
figure market was reinforced by a new line of resin fantasy figures from Testor's. Folks, these are in the \$50, Hobby Shop Only, retail price range and will feature subjects that appeal to a wide range of tastes. The first release will be a pirate figure followed by a number of excellent fantasy figures. I highly recommend that you beat feet to your local retailer and place your order as these will be unavailable elsewhere.

Star Wars is the fastest growing license in the industry and AMT has the bull by the horns with five new kits that include a new Virago, Tie Fighter, and X-Wing Fighter. Already a player in the vinyl figure world with their Star Wars figures, AMT has released the "Gigantics" horror kits based on the original collector's models. These are a fun nostalgia trip back to the time when giant bugs threatened the very existence of the planet in B-grade horror movies. I gave one to my seven year old son and he flipped. These are an inexpensive intro for younger modelers into the world of figure modeling and I can well imagine their appearance on the shelves of "mature" modelers as well.

IMEX displayed a new vac-formed, visible V-2 rocket in 1/16 scale. Big deal, Chuck; we're into fantasy/sci-fi vehicles not that old Nazi stuff. O.K! Soon to come will be a large scale visible UFO with optional detailed interior accessories such as the alien medical exam room--all based on eye-witness accounts. No kidding. How does that grab your knickers?

The big news from Horizon Hobbies is the availability of vinyl kits for '97. The Batman series will be released in vinyl, bases included. I'm not even a Batman fan and these kits are just plain exciting. At RCHTA, Horizon spotlighted their new 1/24 resin Batman and Robin figures and Whirlybats. These are a perfect tie-in for the popular 1/24 Batman vehicles and can be easily modified to fit in the autos.

GEOMETRIC's George Stephenson and Lynn Suilmann were in attendance proudly displaying their excellent Alien figure. This is pure GEOMETRIC; crisp lines, faithful rendition, dynamic pose, and affordable price. Better yet, the new Alien is sized to fit comfortably on your shelf. To keep the price of the basic kit down, GEOMETRIC offers an optional display base that is tied



Screamin's Richard Hammecher discusses his diverse product line with a potential distributor.

thematically to the figure. I put in my two cents for a 1:8 scale Fay Wray clutched by King Kong's hand. I am still floored by their 1:35 King Kong figure and would love to see more on the theme. If you feel the same way, write to them and let them know. All of the figure manufacturers are eager to provide the products you want to buy. If enough customers ask for the same thing it may wind up in kit form.

Polar Lights gained some favorable press in '96 with their re-release of the Addam's Family House and The Mummy's Chariot. I got one of these glow-in-the-dark gems and had a ball with it. Soon to follow in '97 will be The Bride of Frankenstein and Frankenstein's Flivver. These are not garage kit knock-offs but, rather, licensed reproductions using reverse engineered molds. The Polar Lights representative was very enthusiastic about the prospect for further rereleases of other timeless Aurora horror kits but very tight lipped as to exactly which would be resurrected and when.

Glencoe Models' Nick Argento had every reason to smile at the show. That company's reintroduction of some golden oldies has met with warm response from customers. In '97 the long awaited Disney Moon Rocket will be available with some clever decals that allow the

modeler to recreate the original TWA version. The mold has suffered a considerable amount of corrosive damage over the years so the finish of the plastic will be a bit rough. Rather than risk further damage to the mold, Glencoe Models followed customer advice by doing the minimum amount of mold clean up necessary. So, kiddies, break out the sandpaper!

Screamin' always makes it to the Chicago show. Of course, the Christmas release of Tim Burton's "Mars Attacks" left Screamin' in the driver's seat with the only licensed kits of the Martian figures on the market. If you have not seen these kits, they are spectacular and quite true to the cards (I had a set in my youth) and, of course, the movie Martians.

As you can see, not all the names familiar to us were in attendance but the overall flavor of the show was one of optimism for the favorable direction the industry is taking. I am betting that the next few years will see an even greater number of modeling choices for the figure and sci-fi vehicle modeler. Break out the superglue!

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Ask your local retailer to stock these Polar Lights licensed repops.

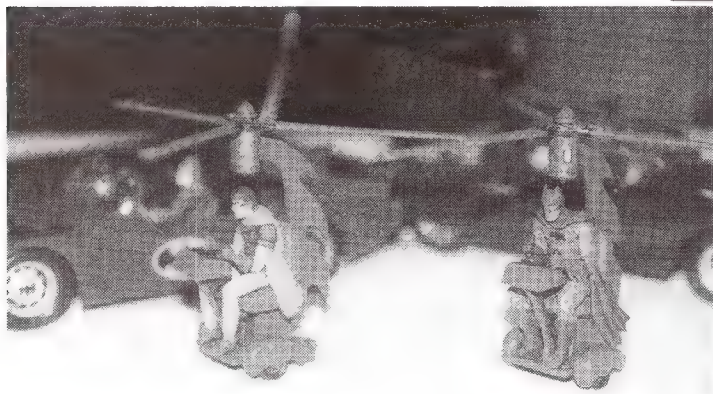


The Disney Moon Rocket should be available as you read this.

Did you know George and Lynn are white collar professionals who got into the business solely to create quality kits that they could build?

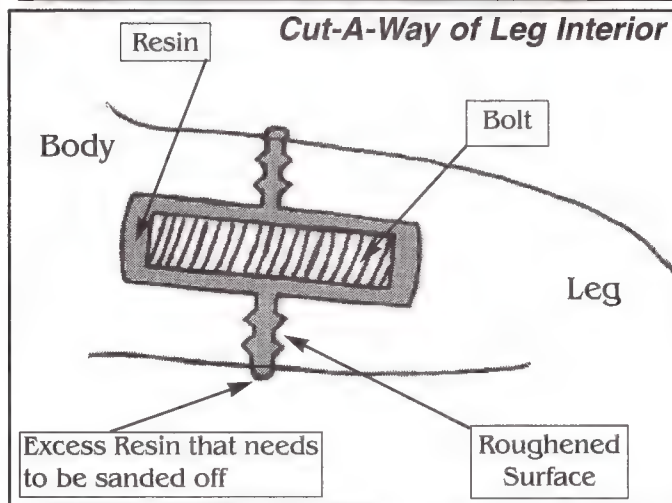


Horizon Hobbies' 1/24 Whirlybats and figures.



Animé My Way

with Jerry Buchanan of Tom & Jerry Studio



Welcome to another installment of **Animé My Way**. Original character designs abound in the hobby today. We see new, exciting kits all the time that are limited only by the sculptors' imaginations. A good example would be the **Creature Core** kits from Japan. Animé kits are not exempt from this group of garage kits either. Just because a kit looks like it came from a cartoon does not necessarily mean that it did. Take for example, the beautiful girl kits from **P-Unit**. These kits are eye candy for figure modelers. Totally original designs and very animated poses characterize the majority of these kits. Today, I will be building 'Karen' and the very animated 'Lady Stevia.'

Karen 'Yuki' Hunter is a 1/6 scale resin kit consisting of nine pieces. She appears to be a mixture of real person and animé character. The design of this kit is superb because when all is said and done, you will only have one seam to fill. The rest of the seams are totally hidden. Cleanup is minimal with only minor mold lines to sand down.

I have been searching for a way to attach parts so they will never, and I mean never come apart. I have had one kit crack at the seams because the joints were not secure enough. We all know how fun it can be stripping and repainting a kit, especially when skin tones are involved. So, my partner Tommy came up with the idea of using resin for glue. Resin in its liquid state will actually bond to other resin when it cures. Combine this property with a piece of threaded rod or a bolt and you have a joint that no force can break.

Usually, a model such as Karen would not be a good candidate for resin gluing. She is on her knees and there is not much weight on the seams. Normal pinning and gluing would suffice but I will use her to demonstrate this technique. *First of all, make absolutely sure that you work in a well-ventilated area. The resin in its raw form gives off toxic fumes. You should also wear gloves and eye protection. These are chemicals we are working with that could cause nasty burns (or worse) if used improperly. Younger people should always be supervised by an adult when using this technique.*

The resin I use is manufactured by Alumilite. It comes in two parts: the resin part, and the hardener. Mix the two together, and you will have a solid substance in about five min-

utes. I also cut the heads off one quarter inch bolts and I'll use these for pins. I'll also use baby oil to rub on the kit so that the resin will not stick to it.

I first drill a hole in the two leg halves that is a little bigger than the circumference of the bolt. This will allow some play when aligning the pieces. I also take my Dremel™ tool and rough up the ends of the leg pieces so that the resin will have something to 'bite' into. In order to reduce the

color of maple syrup. I then pour it into the hole in the leg. I take the bolt and insert it into the hole and hold it in place until the resin cures. I should mention a couple of important points here. First, you need to hold the leg upright until the resin cures. If you do not, it will pour out and you will make a sticky mess. Second, make sure you mix equal parts of resin and hardener. If you try to speed up the process by adding more hardener, the resin may wind up brittle and you end up back where you started. If you do not add enough hardener, you will be holding the bolt forever while the resin cures, if it cures at all.

When the resin hardens, it should turn to a cream color. If you do spill any on the kit, don't panic and try to wipe it off. You can wipe it off if you catch it in time but if it starts to harden leave it alone. After it fully cures, you can usually snap the resin off with an Xacto™ knife. The baby oil should keep the resin from sticking badly. If you get excess resin on a vinyl kit, let it harden and then heat the vinyl with a hair-dryer. You should be able to bend and twist the vinyl until the resin peels off.

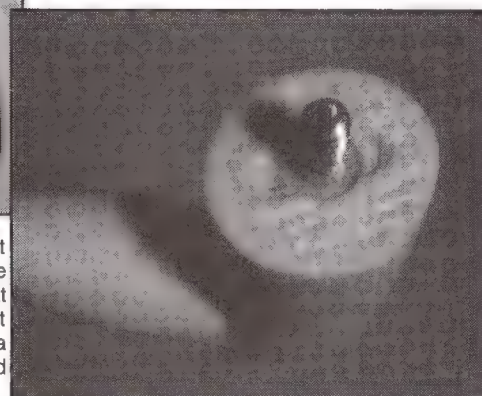
After the leg piece fully cures, it is time to attach it to the body. I first mixed the resin and poured it into the hole. I also poured a little on the area that I roughed up with the Dremel tool. Carefully press the leg to the body and be prepared to wipe away excess resin that will seep out from between the two pieces. If you can get someone to wipe the parts while you hold them, do it. You will have to hold the parts still for about five minutes, but after the resin sets, you should have a permanently attached piece.

When I was finished with the resin bonding, I carefully cut away any excess resin and sanded the seam down until it was smooth. I attached her arms and other leg with brass pins and five minute epoxy. They do not need to be sanded at the seams because the straps and her hair will hide these seams. I used just a little Milliput™ to fill a gap between her breast and right arm.

Since Karen appears to be a mix of japanimation and real person, I decided to paint her skin tones realistically. I airbrushed a dark skin



mess, I'll work on the leg piece first. I rub a bit of baby oil on the outer surface of the leg piece to aid in the removal of any excess resin that might spill over. I then mix up a small amount of resin and stir it with an old paintbrush for a few seconds until it turns to the consistency and



tone first, then took burnt umber mixed with a bit of my original skin mixture and airbrushed in the shadows. These are areas where the skin is recessed. Because the burnt umber makes the shadows too harsh, I go back over the entire kit with my dark skin color by 'misting' the color on. By this, I mean that I hold the airbrush back away from the kit and lightly spray it. After the misting, the shadows are toned down and they look more realistic. I then lighten up my skin color with white and start hitting the high points to create highlights in the skin. Finally, I mix in a little red oxide with my darker skin tone and airbrush the cheeks and other places here and there just to warm up the skin.

For her hair, I start with a basecoat consisting of a mixture of burnt umber and white. I then lighten up the color with more white and a bit of yellow oxide and drybrush this on the hair. I build up the colors until I'm satisfied. Because of the nature of drybrushing, it sometimes picks up more detail than you would like. I noticed a few rough spots in the hair, so I mixed up a medium shade of hair color and misted it on with the airbrush. This ties everything together and makes the hair look smoother. I painted the straps and gun flat black. I drybrushed silver on the gun and painted her nails red. I painted the eyes with a toned-down white and made the irises black. I then went over each iris with light blue and added a black dot in the center of each one. Final touches included gloss-coating the eyes, lips, gun and fingernails. Her hair was then glued on. She is finished! A beautiful woman that you definitely do not want to make angry!

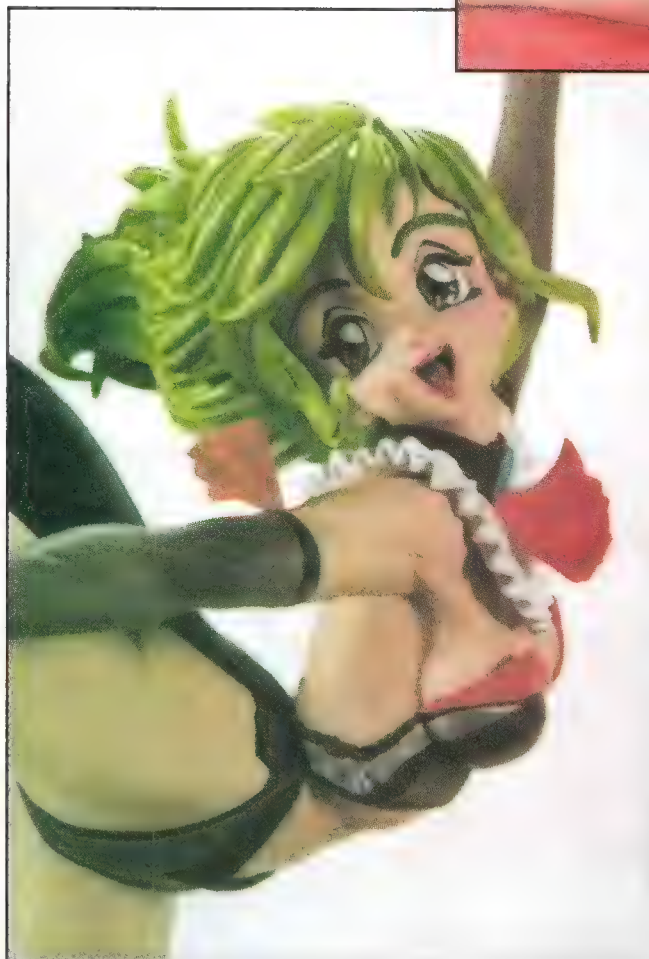
The next P-Unit kit is 'Lady Stevia.' Talk about animated! This girl couldn't be bouncier! She is balanced on one tiny spot on the end of her shoe, so pinning is a must. This kit was very clean with only minimal mold lines to sand away and like Karen, there were no seams to fill. I

pinned each piece with coat hanger wire and used 5-minute epoxy for glue. For her right foot, I used a piece of brass rod to pin her to the base. I used my basic skin formula for her, but I made it a little lighter than normal. The box art depicts her in a costume that would hurt your eyes to look at because it has so many colors in it. I decided to go against tradition and make mine a little less colorful.

I started by outlining various parts of her suit in black and came upon the realization that parts of this outfit could be see-through! When I was finished with the black detailing, I thoroughly sealed the kit with Testor's flat lacquer and masked off all skin areas with latex mold builder. I then misted black on her stockings, arm bands, and certain sections of her outfit. The wings above her breasts were base coated with white and then painted red. The stripes in front were painted silver. The tops of her tails were painted black with gold trim and the under sides purple.

The one thing I did like about the box art was her green hair. For this, I chose Tamiya Light Green. This is a gloss color, but if you mist it on with an airbrush, you can achieve a semi-gloss effect. Lighter shades of green were applied to the raised areas and the whole thing was sealed with Testor's DullCote™. I painted her eyes light green with three white highlights for each eye. The hair was then glued into place and the head attached to the body.

P-Unit girl kits are fun to build and paint. And while you are building and painting, never be afraid to try new techniques. You may be surprised by what you find! See you anime lovers next time!



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Prices are listed wherever possible to provide you with some idea of what you should be paying for the items listed.

If you're purchasing from another source (not listed here) with a huge price difference, it could be a recast - buyer beware.

As always, it's best to check with the dealer/manufacturer for the latest pricing information and purchase outlets.

TOM DANIEL

THE MAN BEHIND
THE MODELS



The exclusive interview and
the stories behind his wild

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Here is the ultimate story of one of the 20th Century's greatest rod and show car designers. Tom has designed over 75 classic show cars and hot rods for Monogram Models, Mattel Hot Wheels and Johnny Lightning Wacky Winners. In this video interview, Tom discusses his career in illustration and automotive design, his work with Rod and Custom magazine and, of course, his super cool designs. You'll see rare and never before seen photos, classic box art, vintage ads, collectors models, build-ups...and much more.

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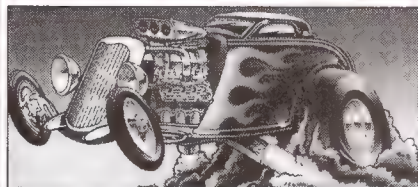
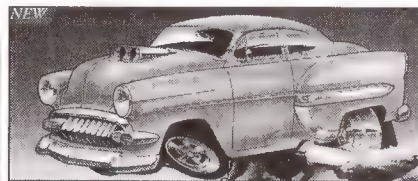
TESTORS & JIMMY FLINTSTONE

something totally new!

Soon, you'll be seeing kits like these in hobby shops everywhere from their **Model Master resin** line. 5 Figure kits from their "Fantasy Figures" line; 3 "Mad Monsters" that we've already previewed; 15 "Custom Cars" and 3 "Tarpit Toons™." These kits are produced by Jimmy Flintstone for Testors Model Master line with folks like Del Swanson, Thom Taylor, Jim Holloway, (previously profiled) Ed Newton and others taking on the design aspects.



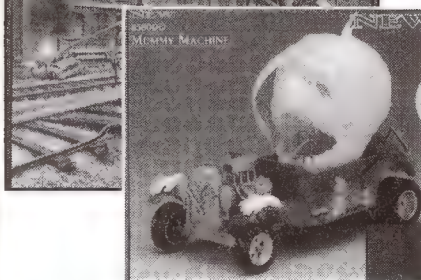
Above clockwise: 1:8 scale Fantasy Figures, Black Dog the Pirate™ and King Thutmose™; 1:32 scale Custom Cars, Del Aire '33 Rodney and 1:25 scale Zoomerang™.



What's Got AMT Bugged?

Here they are, the re-release of the famous "Gigantics!" Mantis, Scorpion & Tarantula are ready to hit the streets with action. Available now.

Also, **Classic Monster Rods** are again available! Mummy Machine and Creepy "T" (not pictured) are putting the scare back into vehicular kit building.



The folks from **Fantasy World Studios** have released a number of kits, including **Jester** and **Hitch**. Other kits, not pictured, include **Dr. Nefarious** and **Mr. T-Zone**. For more information on their full line of kits, including pricing, contact them at: **Fantasy World Studios, 5340 Hickory Bend Rd, Circleville, OH 43113 Tel: 614.986.3712**



A couple of reissues you may want to pick up. **AMT** and **Monogram** recently released these golden kits from yesteryear.

Available as we went to press. Each kit has many wild and weird accessories useful in dioramas.



What's new from **Sideshow, Inc.**? Here's their 1:6 scale, **Wrightson's Zombie**. Kit consists of 13 parts and the base measures 6" X 9". Retail for \$70. This will be a vinyl kit, shipping in February. For more information, including shipping costs, please contact: **Sideshow, Inc., 31364 Via Colinas, #106, Westlake Village, CA 91362 Tel: 818.879.1996**

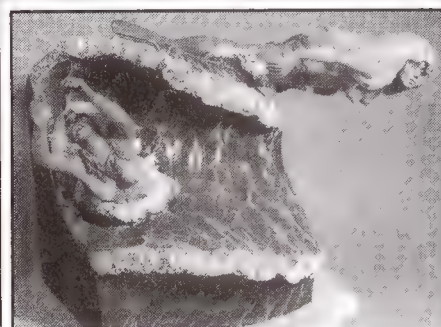
Collecting Toys

...publishes a ton of great information that has to do with toys. It seems many publications out there are now beginning to include regular columns with information that caters to the garage kit set. And why should **Collecting Toys** be left out in the dark? If you would like to see this magazine begin to publish this type of information, jot them a line by contacting them at: **Collecting Toys, Attn: Tom Hammel, PO Box 1612, Waukesha, WI 53187**. Write and ask Tom to have John Marshall produce a regular column on the garage kit industry. If there's enough interest, I'm sure it'll happen.

Wayne "The Dane" Hansen's Video Magazine

Wayne "The Dane" Hansen is doing something a bit unique in the magazine world. He's created a venue that allows you to see, hear and watch modeling happen. If you've never seen one of his videos, I encourage you to check them out. No, they're not 100% polished like you might see coming out of New York's 5th Avenue, but what is presented to you is information that works. On **Video #9** (Dec 1996), the following areas are covered: **Kit reviews:** *Nemesis's Darkness, Nemo's Dusk Til Dawn, Grey Zon's Xenomorph Skull, Nagle's T-2 w/Shotgun, R & R Studios' Nude Vampiress; Model Gallery & Tips:* *Frank Daniel's Rite of Passage and much more...; Shoptalk:* *Sculpting a crouching Predator by Russell Poland*

If you're interested in checking these out, you can contact Wayne at: **Wayne S. Hansen, 415 Julian Woods Lane, Julian, PA 16844 Tel: 814.355.2542 (9am - 11pm EST)**. Rates: \$35.00 installments for 6 or 12 month delivery - \$7.95 +\$3.75 s/h.



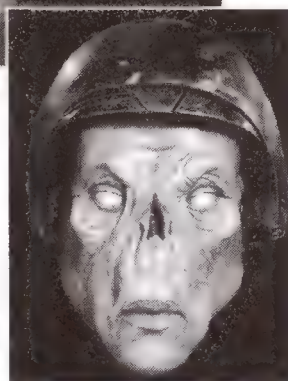
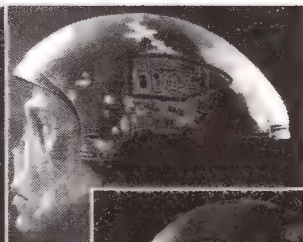
Ride the Tide...

Surf's up, modelers and lovers of the feminine form! **Breathless** is the latest edition to **Monsters & Mayhem's Damsels 'n DisDress** series. This beautiful 1:16 scale vignette depicts a playful pair of mermaids in the crashing surf. A Limited Edition, resin kit restricted to only 100 castings, this detailed display includes two figures plus a stylized ocean wave diorama base.

Kit #NS115 is simple to build and priced to please at only \$38.95 plus \$4.00 shipping (overseas orders add 25%).

Others things happening at **Monsters & Mayhem** include the upcoming **The Plank** based on Howard Pyle's 1887 illustration. Also coming up is the **Giant Leeches** kit. (Remember that movie?).

For information on these and their full line of kits, please contact them at: **Monsters & Mayhem Models, PO Box 10620, Costa Mesa, CA 92627-1062 Tel/Fax: 714.751.8620**. Please note: **All checks and international money orders must be made payable to: David Graf.**



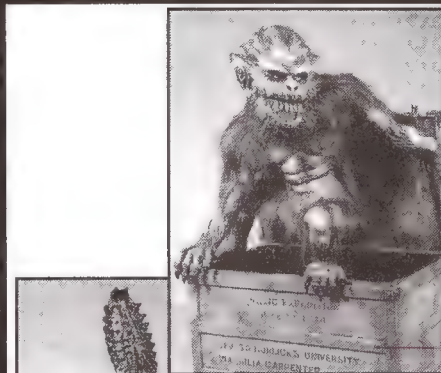
Spectral Motion, Inc.

Fresh from their return from October's **Chiller** show, Mike and Mary Elizalde of **Spectral Motion, Inc.** are filling orders for their latest release. The demand for **Alex, The Vampire** hasn't allowed the molds to cool down and the orders are steadily increasing. "We are really happy with the response to the first in our series of busts," said Mary Elizalde. "The people at **Chiller** and others we have spoken with are really letting us know that we've got a winner here. It's a very versatile kit. We had two versions of him on display. One with hair and one without and people thought it was actually two different kits. That's the nice thing about original designs. They can be interpreted in a lot of different ways by whoever is building the thing," she went on to say. "We also had three different versions of our first kit, **Netherlord**. We were completely sold out of both kits by early Saturday afternoon."

In addition to the release of **Alex**, SMI also debuted their new line of high quality latex display masks with a very favorable response. The masks are designed by Hollywood effects artist Jordy Schell and they are nothing short of amazing. Currently, there are three masks available with two others in the works. "We were displaying two of the masks at **Chiller**. One of the masks is a really eerie, rotting corpse that Mr. Tom Savini was so taken with, that he bought our display copy on the spot," Elizalde said.

Currently on the drawing board is SMI's third model kit design, "Medusa's Descent." This design depicts Medusa as she was before becoming a monster. The full female figure will be defiantly pointing an arrow at the heavens in the act that would bring about her terrible fate. The kit is tentatively slated for a spring release. The conceptual designs will be released in the latter part of December. "Our goal is to bring high quality sculptures to the kit market at very reasonable prices. We are keeping our prices at an obtainable level so that more people can enjoy them," Elizalde concluded.

For more information on Spectral Motion's kits and designs, please contact them at: **Spectral Motion, Inc., Attn: Mary Elizalde, PO Box 41381, Pasadena, CA 91114 Tel: 818.794.2827 Fax: 818.794.1257 E-mail: animatron@msn.com**



A few new kits from **Jayco**, include **New Hybrid**, sculpted by Ian Coulter (figure) and Sam Greenwell (base). 7 resin parts/12 metal parts. Cost: \$125 + \$5.00 s/h. **Fluffy** is 1:4 scale, sculpted by Tom Savini and stands over 17" tall. 11 parts resin; 5 metal parts, plastic chain w/cert. signed by Tom. Also includes crepe hair. Retail on this kit is \$300 plus \$10 s/h.

For more information on these and any of their other kits, contact them at: **Jayco Hobbies, 3064 Hull Avenue, Bronx, NY 10467**.

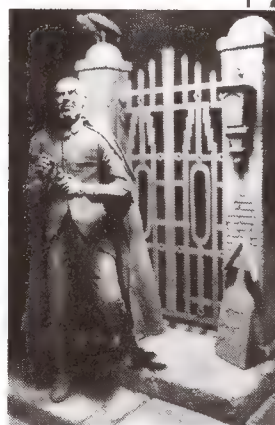


Here are a number of quality kits from the folks at **Dimensional Designs**. From clockwise, top, **Pinion Skull** sculpted by Todd Bates, 1:1 scale; price is \$100 plus s/h.

Next up is their new **John "Dracula" Carradine**, sculpted by Sean Sansom; 1:6 scale, priced at \$150 plus s/h.

Last, but not least, is one of their latest additions to their Midget Monster line, **Luna The Vamp**, sculpted by Randy Lambert, priced at \$55 plus s/h.

For more information on these and Dimensional's other high quality kits, contact them at: **Dimensional Designs, 1845 Stockton Street, San Francisco, CA 94133 Tel: 415.788.0138 Fax: 415.956.9262**



JANUS

Janus Company offers a sneak preview of "The Phantom at the Organ." This dynamic 1:6 scale model figure kit will be a welcomed addition to Janus' growing Hollywood Horror Classic Series. Billed as "The Ultimate Tribute to Lon Chaney's 1926 classic, *The Phantom of the Opera*!" it is one kit to watch for in 1997! The Phantom is currently being sculpted by film and television star, Jeff Yagher and is planned for release in a limited resin edition as well as vinyl format.

Also, **better plan on being one of the first people in line when the doors open for this year's Wonderfest!** Janus Company is planning to release its newest model kit! Janus' initial offering for 1997 is the first fully licensed model figure kit ever developed on the legendary horror film star, Bela Lugosi. Bela Lugosi from "White Zombie" is a 1:6 scale resin figure kit sculpted by the garage kit pioneer and now world-renowned sculptor, Thomas Kuntz. The new kit, featuring an impressively detailed diorama, will not be sold prior to the Louisville convention.



Screamin' is pleased to announce a new line of original female figure kits - the "Screamin' Queens." The first of these limited-edition collectibles is *Cylena, Queen of the Night* and will be available by the time you read this.

This kit is 1:7 scale resin model, requiring limited assembly. The lovely Cylena is guaranteed to quicken the pulse of any red-blooded collector; she is crowned with a flying mane of raven hair and clothed in a wind-blown cloak (and not much else!).

Each Screamin' Queen will come with a booklet which describes the legend of the Screamin' Queens and the mythical history of each particular Queen. Look for more Screamin' Queens of Outer Space, Queen of the Dead, Queen of Swords and many more. Retail for \$59.95



Seahorse presents a number of kits for you. Pictured (right) is *Sil* which comes either with or without base. Seahorse also produces the following kits: *Derelict Ship*, 1:1000 scale, solid 4 resin parts; *The Grinch* and *Max* too! 9" tall, solid resin incl. 12 parts; *Species' Sil* 1:6 scale, 12" tall; *Girl in Chrysalis' base*.

These kits are available from: **Seahorse Resin Models, 801 - 4875 Dundas Street W., Etobicoke, Ontario, Canada, M9A 1B3 Tel: 416.239.7420**. All kits are sculpted by Peter Ostrowskyj and checks/International Money Orders should be made out to him. Please contact him for latest pricing information.



Dancer 1

If you're into girl kits, you'll no doubt want to check this out. From Matt McMullen comes *Dancer 1*. This 1:5 scale kit comes in 7 pieces in white, odorless resin. This particular kit will only have 100 pieces released in limited edition form (signed and numbered), but MAY be released again at a later date if the response is big enough. Please allow 4 - 6 weeks for delivery. Cost is \$110.00. If you're interested, contact:

**Matt McMullen
949 Penguin Circle
Vista, CA 92083
619.630.1062**

e-mail: Matt66@ix.netcom.com



Revell-Monogram...

As usual, there is a ton of stuff heading your way from Revell-Monogram. First up is the re-release of the *Tom Daniel Pie Wagon*. This kit, first issued in 1960 comes with everything the first issue did, including optional waterslide decals for pizza, taco or pie wagon plus features a new Tom Daniel illustration. The *Red Baron* is also making a comeback as is the *Ed Roth Mysterion*. This time these two vehicular kits will be issued in *collector tins*. The tins will be printed in the original style of the 1960's box art. Each edition is limited to 12,500 tins. Should be shipping in March.

Finally, for this set, a number of *Battlestar Gallactica* reissues: *Cylon Raider*, *Colonial Viper*, *Battlestar Gallactica* and *Cylon Base Star*. Should be available as you read this.



In Print

• **DRONE #27** flew out of the UK into our mailbox. This issue is loaded, as usual, with just the kinds of things you're looking for if you're into Sci-Fi, fantasy and figure kits. There's an excellent article by Mick Edge on customizing a base for Horizon's Creature kit. It occurred because the kit had two lower left legs, instead of a right and left! Read it, to find out what Mick did. The ongoing adventures of Jonesy's "D-Men" is a laugh riot. Other articles include a 'how-to' on casting your own sculptures; scratchbuilding Batman's spear gun; a second look at the Bernie Wrightson Frankenstein; plus a look at the exclusive release of the new Tank Girl kit - folks, it's loaded with reading. Get your copy today!

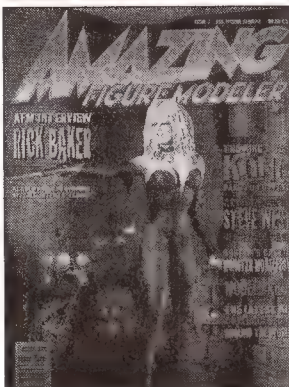
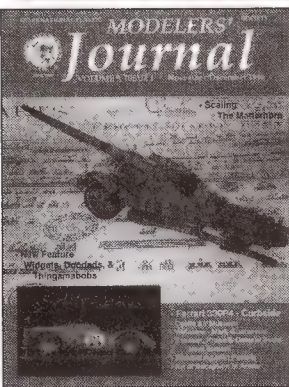
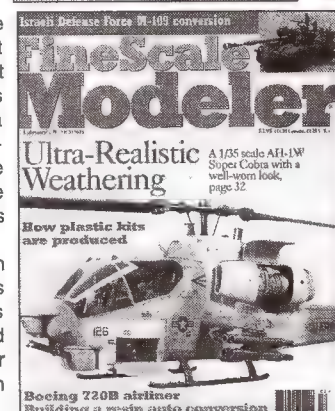
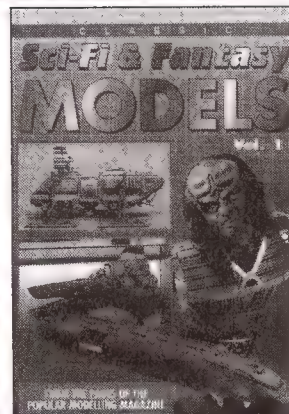
• **Sci-Fi & Fantasy Models' #15** is filled with great reading too, such as; Goldeneye FX secrets revealed; lighting miniatures; a behind-the-scenes look at creating the aliens for "Space: Above and Beyond"; scratchbuilding the Moonbase Interceptor from UFO; an interesting article by Martin Bower on The Altares, plus tons more!

• **Sci-Fi & Fantasy Models' Volume 1** is out and it is packed with many previously run articles. You can find out more about these two publications by logging onto their Internet site or contacting them at the address given below.

• **FineScale Modeler** (Feb '97) has some reading which may interest you. (Their previous issue, January had a great article on scratchbuilding the 1950's Batmobile!). A great "portfolio" of Glenn Johnson's space kits is a nice 'looksee'; Weathering with a Wash will certainly be useful for you; If you check out their Reader Gallery, you'll see Frank Daniel's Alien/Predator. There are a few other figure kits in the gallery to view as well. One thing about FineScale is that even though there isn't a terribly tremendous amount reading geared specifically toward the figure kit modeler, certainly some of the techniques used in their armor articles, etc. are useful. Beyond this, many of the after market items advertised in their pages can be used for what we do. Check it out.

• **Historical Miniature & militaria #4** has some excellent reading, with plenty of color pictures for you. This issue covers the 1996 Euro-Militaire trade show, competition and exhibit; a great article on "Figure Painting: Special Effects"; artist profiles, an article on the World Expo 1996; Ron Sousa's look at Pilipilis Woodland Indian, The Walking Bear and more. Well worth checking out for those into figure painting and detailing. See information below.

Sci-Fi & Fantasy Models magazine has a new internet site that you need to check out! The site is located at the following URL - <http://members.aol.com/DKEmpire/id1.html> There are a number of great links, as well as wonderful information for those into the science fiction realm.



• **IPMS Modelers' Journal** Nov/Dec '96 has some handy reading. Much of what's here is dedicated to the military and vehicular enthusiast, however, tips and techniques abound which can be easily transferred to the figure kit arena. Do read it for yourself. When you join the IPMS, the Journal is included as part of your membership.

• **Amazing Figure Modeler #7** is out with coverage of Cellar Cast's Steve West artist profile, an exclusive interview with Academy Award winning special effects artist Rick Baker; plus the guys take a look at the history of King Kong kits as well as all the regular features including David Fisher's Model Mania where he does it up to Netherlord's Alex, The Vampire™ bust and Anthony Mestas adds to your modeling experience by teaching you how to create snow and ice with Mark Newman's Neil Andrythal as the centerpiece. All-in-all, this is a great read, much of it, of course, in color. If you've been living in the dark ages and you actually don't know that this mag is around, get it! Address info below.

For more info, write these publications at the following addresses (enclose SASE):

Kitbuilders: Box 201, Sharon Center, OH 44274-0201 Tel: 330/239-1657

Prehistoric Times: 145 Bayline Circle, Folsom, CA 95630-8077

Amazing Figure Modeler: PO Box 30885, Columbus, OH 43230

FineScale Modeler: PO Box 1612, Waukesha, WI 53187-1612 Tel: 800/446-5489 (for subscriptions & renewals)

Historical Miniature and militaria: R & K Productions, 6080 Sunnycrest Dr, Agoura Hills, CA 91301 Tel: 818/991-9044

Monstrosities: PO Box 1024, North Baldwin, NY 11510-0924 Tel: 516/378-1338

DRONE: 172 High Hope Street, Crook, Co. Durham DL15 9JA England

Sci-Fi & Fantasy Models: PO Box 15553, New Orleans, LA 70175-5553 Tel: 504/835-9592

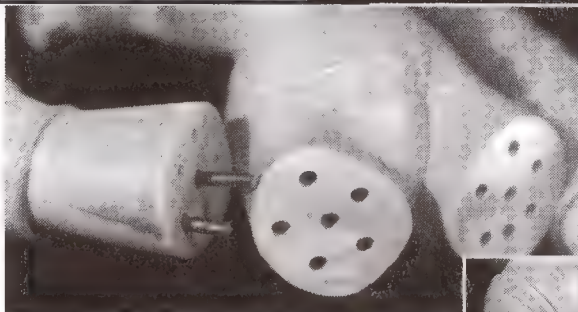
Airbrush-Action: 1985 Swarthmore Avenue, PO Box 2052, Lakewood, NJ 08701 Tel: 908/364-2111

Modelers' Journal: IPMS/USA, PO Box 6138, Warner Robins, GA 31095-6138



with Tommy Ellis of Tom & Jerry Studio

Exploring the Edge



painting the skin tones I gave the figure three coats of Dullcote™. This makes correcting any mistakes later simple. The bikini is too small to bother with masking, just brush paint the thing. Here is a trick that will keep you from damaging the skin while you try to get to all of the hard angles on the bikini straps. Take a piece of felt and lay it on your work surface. This will allow you to place the kit at any angle and not scuff the finish. If you get paint on the skin, simply use a little acrylic cleaner and a small brush to remove the excess. After I do this, I use a bit of water to dilute the cleaner on the model and keep it from removing the skin.

When you do the bikini, be sure to leave a small outline around any of the parts that will be painted silver. This will make them show up. Another trick is to use a dark silver, such as pewter, then a bright silver. This creates more depth and a more realistic finish. Once the leather is done I used two coats of Testor's clear satin for a light gloss.

The base was primed grey and then stained with Army Dark Brown and Tamiya Flat Brown. I thin the colors with water and apply alternating layers until I have the color I want. The base also has a few toys scattered around and these are painted just like the bikini.

After everything is painted, glue the figure to the base and add the strings supplied with the kit. I found the easiest way to tie the thread is with a pair of sharp nosed tweezers. Trim the excess thread and this one is ready for the display case.

As for the Barbwire, it presents a different set of problems as far as building is concerned. For some reason the mold makers decided to cut the legs across the thighs rather than drop a half inch to the top of the boots. This requires a more aggressive approach to pinning than



This time I am going to take a look at the new **Madame Kwazimodo** from **Fairbanx Models** and **Barbwire** from **Monsters in Motion**. These are two kits that will appeal to almost all girl kit collectors.

Both kits are beautifully sculpted. The 1/5th scale Barbwire is by John Wright and the 1/8th scale Mme. Kwazimodo is by Jim Fawkes, two of my favorite sculptors. While the casting on both is very clean, each one has a few spots that need work. The Barbwire more so than the Kwazimodo.

Since both kits are almost identical as far as painting is concerned, I won't spend much time on the skin tones or black outfits. Instead I will tell you how I solved the major problems and give you a few tips to ease the building and painting process.

Let's start with the easier of the two, Mme. Kwazimodo. The kit is scaled to be displayed with the Aurora Hunchback and the pose and base are dead on. The figure is clad in a leather bikini with rings holding the straps together. During the casting some of the rings formed air holes that will need to be fixed and there was one large air hole on the right leg where it attaches to her boot. These are the only places I used filler and the seams took only light sanding to have the kit ready to paint.

The base took almost no work, the major thing being drilling the holes for the screw eyes and pins to hold the figure. To drill the holes for the screws simply look on the base for the locator marks cast into the base. There is also a slot for the left leg that will serve as a guide for the drill on that side. To locate the spot for the right leg, place the figure on the base and trace around the knee with a pencil. Remove the figure and drill a hole between your marks and another in the slot for the left leg. Then place the figure back on the base and drill from the bottom to get perfectly aligned holes.

As for the painting, it is straight forward - skin tones and black leather, one of my favorites. After



would have been needed. This is quite a bit of resin so if you don't do a good job now, this seam will crack in the future.

My solution was to drill a hole in the center of the leg as you normally do and then drill a series of holes around the perimeter of the thigh. I then found two holes that would line up and added a second pin to go with the center pin. I used 8 penny nails for the pins. The other holes are filled with epoxy which form epoxy pins in the other four sets of holes. This should eliminate any chance of cracking. I removed the seams

with my dremel and a stone grinding bit. Just be sure to use a light touch or you will be fixing the spots where you dug holes. After cleaning the seams and letting the epoxy cure, it's time to sand. It will take longer than you think on the legs. These seams just don't want to go away. I also had a problem with pinholes showing up as I sanded. The more you sand, the more holes you have. What fun. Prime and check the leg seam as you work. When you think it is finished a coat of primer will usually show you spots that need more work.

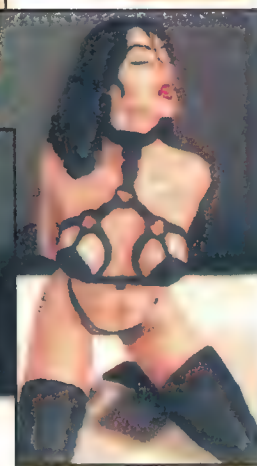
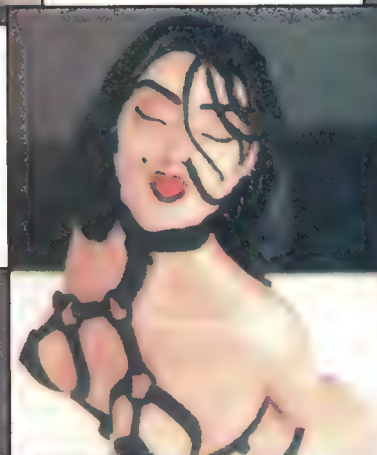
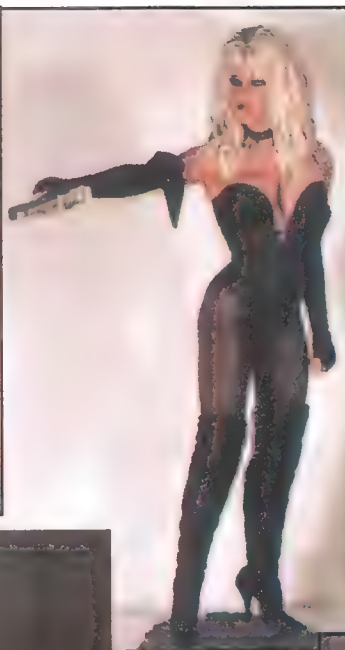
After finishing the skin and suit, it's time to decide what to do about her legs. Choices - Paint the hose and brush paint the seam at the back; don't paint the hose or option number three, paint the hose and add

the fishnet as in the movie. Of course, I chose number three. If there is a hard way to do something I can usually find it.

I went to the fabric store and bought a small amount of tulle. This is the material used for wedding dresses and veils. I even managed to find it in black. Make a pattern using tracing paper or something equally thin and cut the tulle slightly oversize. Mist the thighs with a light coat of black paint and let this cure. Then use 7 or 8 coats of Testor's lacquer Dullcote™ on the legs. Use a spray mount on the tulle to attach it to the kit. The lacquer will let you remove the tulle repeatedly to remove air bubbles. After the tulle is in place carefully trim it leaving enough at the back to make your seams in the hose. A new blade in your hobby knife is a good idea.

The gun is black and stainless steel and you will





need to add the last couple of strings at the top of her suit. I used stretched resin for this, but thin string works just as well. Add the blonde hair, carefully follow the guide for painting the tattoo and put clear satin on the suit and this one is done.

While both of these kits are simple as far as painting is concerned, each is a bit of a challenge to build and a good looking addition to your collection when complete.



Drill holes by looking on the bottom of the base for the locator marks.



"The Beatles"

--a review/how-to by jean elliott

In 1965, the ABC Television network launched the Beatles cartoon show. Each 30 minute episode featured a story and several Beatles songs. The program ended in 1969 when the Beatles were starting to go their separate ways.

Monsters in Motion has brought back the cartoon **Beatles** in white resin. The beauty of this kit is that each Beatle is a one piece sculpture. Aside from cleaning up a few seams, all a modeler has to do is turn on his or her favourite Beatles CD, prime the figures and start painting.

Instead of painting the boys in matching suits, as if they were playing a concert, I decided to paint them in a variety of colours. I painted one colour at a time, moving from figure to figure until I was ready for the next colour. I started with a medium flesh colour made by Ceramcoat. I airbrushed this on all four figures wherever flesh was exposed. I then chose a medium brown and sprayed all four sets of hair, varying the intensity of the colour from head to head. Adding white to the brown, I painted Paul's collarless jacket. Using green next, I painted John as I remembered him in his green corduroy suit in the movie "Help." I also painted Ringo's trousers and added a touch of black to the mixture to paint his jacket dark green. Using rust, I painted Ringo's turtleneck sweater and George's jacket and sweater. Then, utilizing flat black, I painted Paul's and George's pants and all four pairs of Beatle boots.

When the four figures were dry, I painted the eyes white with black centers. I also used black to define the upper eyelid. Since these are cartoon figures, I opted not to go for the extra eye detail. I next painted the teeth white

and the lips a reddish flesh colour. When everything was dry, I put some white glue on the bases and added some railroad scenic material for contrast.

If you are looking for a needed break from complex, detailed kits, try the Beatles. This is an easy project and can be completed in a day or less. It's actually fun and relaxing -- the reason most of us claim to be in the hobby in the first place.



MONSTERS AND MAYHEM MODELS



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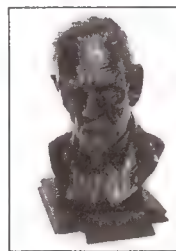
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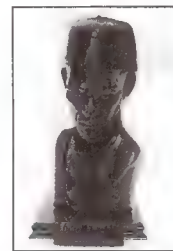
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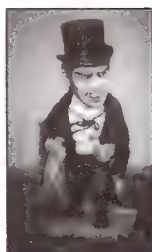
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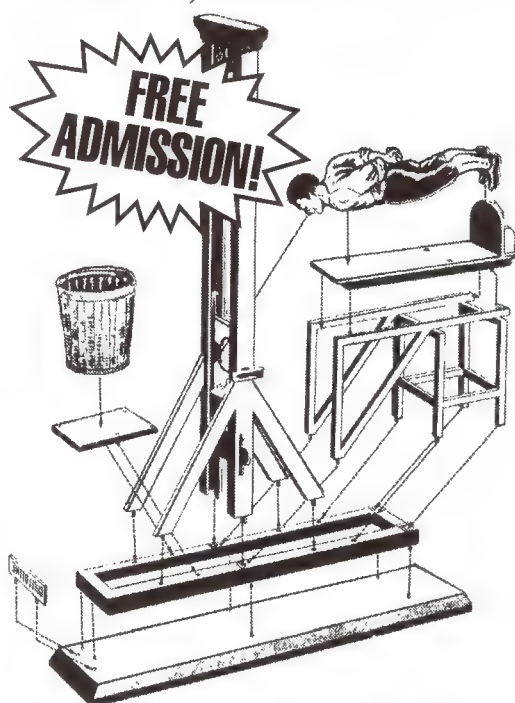
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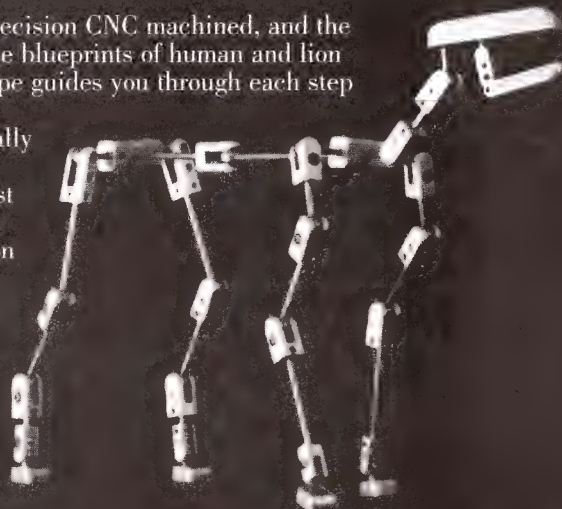
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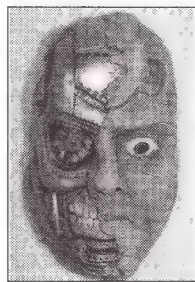
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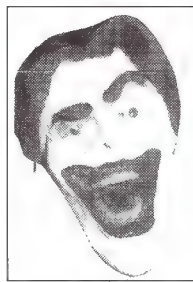
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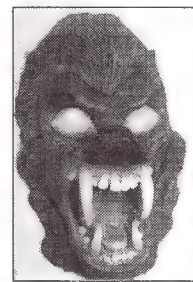
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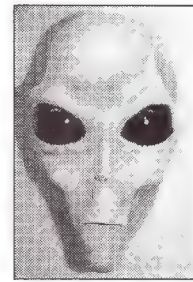
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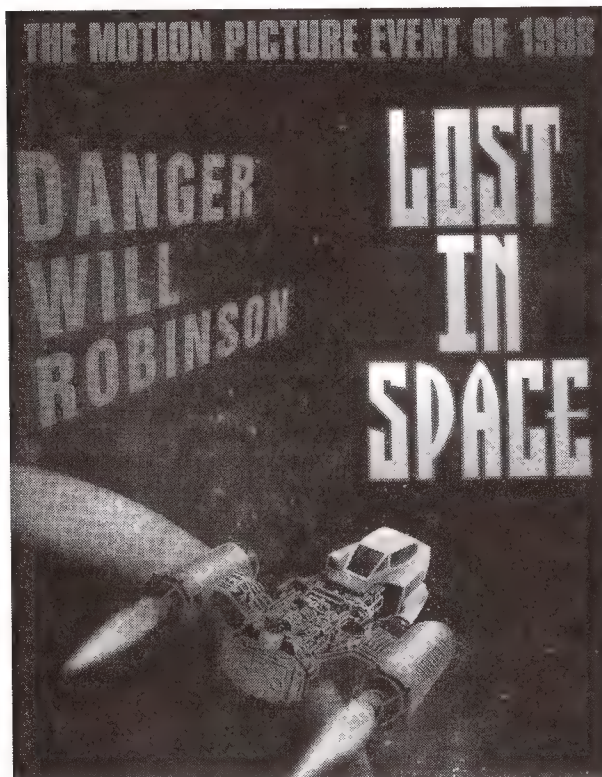
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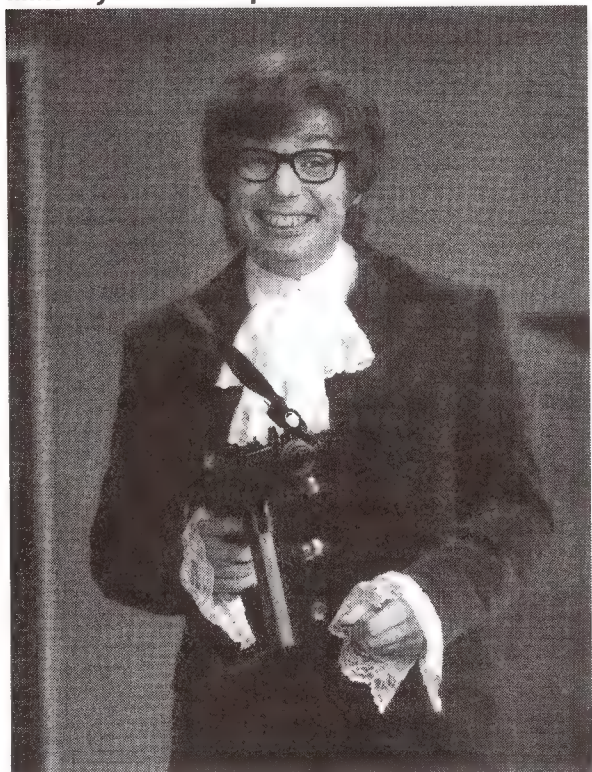


Down the Pipeline

Movies-to-Models: What We Might See in Kit Form
by Jim Bertges



Mike Myers takes up the role of Austin Powers



This is the spot to find out about what's developing in the entertainment world and what may or may not be appearing soon on a screen near you. Keep in mind that this is a very volatile business and what is true and hot today can just as easily be cold and abandoned tomorrow. Since the majority of models produced today are based upon some aspect of a movie or TV show, the productions being planned today are bound to have some impact on your modeling.

Jim Carrey-Yes, it's the 20 million dollar man and he's just signed on in the title role in *The Secret Life of Walter Mitty* for New Line. This will be a new take on the 1947 Danny Kaye version of the James Thurber tale about a timid guy who daydreams about becoming a hero, then gets involved in a real life adventure.

Star Trek regulars, Leonard Nimoy and John de Lancie have teamed with writer and producer Nat Segaloff to create Alien Voices, Inc.. They will produce science fiction and fantasy projects for TV, the Internet, CD Rom and other media. Their first projects will be audio adaptations of *H.G. Wells The Time Machine* and *Jules Verne's Journey to the Center of the Earth*. Antonio Banderas and Anthony Hopkins will star in the \$60 million *Zorro*, coming from TriStar. Banderas is the titular swashbuckler, while Hopkins is the elder Zorro who is released from prison and advises his younger counterpart. *Zorro* will be directed by Martin Campbell who directed the latest James Bond, *Goldeneye*.

Who is Austin Powers? Just about the time this issue hits the stands, the word will be getting around about *Austin Powers: International Man of Mystery* the wild spy comedy from Mike Myers of Wayne's World. Austin Powers is an internationally famous fashion photographer by day, irresistible super spy at other times. It's a hilarious version of every spy movie you've ever seen and maybe some you haven't and with Mike Myers playing both Austin Powers and Dr. Evil, you know there's something funny going on.

Summer stuff-This summer is setting up to be one blockbuster after another (so, what else is new?

We'll be seeing

Alien Resurrection, next in the Alien series, starring Sigourney Weaver; Winona Ryder and Ron Perlman. Then Steven Spielberg's Jurassic Park sequel, *The Lost World* with Jeff Goldblum, but apparently no other members of the original cast. Waiting in the wings are *Batman and Robin* with the new Caped Crusader, George Clooney and featuring a huge and expensive cast; Arnold Schwarzenegger as Mr. Freeze, Uma Thurman as Poison Ivy, Alicia Silverstone (Clueless) as Batgirl and returning cast members Chris O'Donnell, Michael Gough and Pat Hingle. Disney will be offering a live action version of *George of the Jungle* with Brendan Fraser (Encino Man, Airheads) as the somewhat confused jungle lord and Thomas Haden Church (Wings, Ned & Stacy) and Richard Roundtree in supporting roles. There is also another big budget, high profile remake of a Disney classic *The Absent Minded Professor* or, maybe *Flubber* (they're still trying to decide) starring Robin Williams.

• Another summer entry will be *Contact*, Robert Zemeckis's alien encounter story with another one of those huge, impressive casts; Jodie Foster, John Hurt, James Woods, Tom Skerritt, Angela Bassett and Rob Lowe. *Starship Troopers* blasts its way on to the screen, starring Neil Patrick Harris (Doogie Houser, M.D.) and Directed by Paul Verhoeven. Based on the classic Robert A. Heinlein novel that pitted Space Marines against alien "bugs" at least a decade before anyone thought of Alien. If this space adventure is a success, look for Hollywood to discover Heinlein the way they latched on to Philip K. Dick after the success of *Blade Runner*. **Update:** *Starship Troopers* has been moved from a summer date to a November release. This usually doesn't bode well for a film.

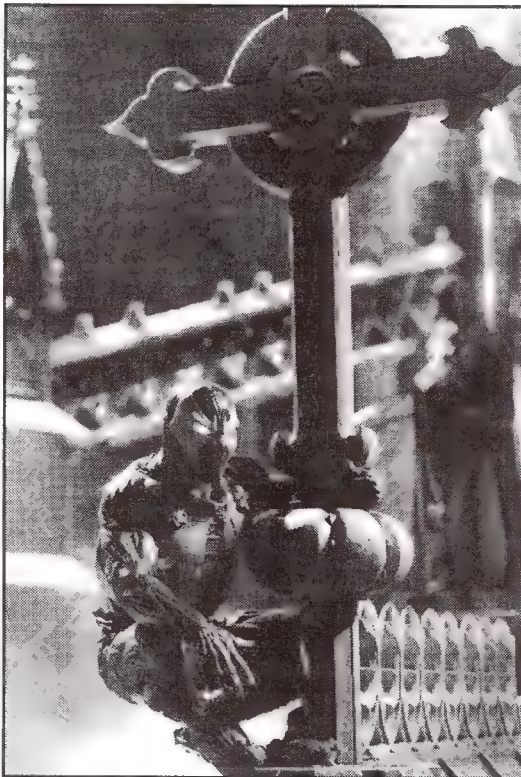
Spawn - Back from the dead and ready to kick butt. Based on the incredibly popular comic book by Todd McFarlane, *Spawn* stars Michael Jai White (HBO's Tyson) with John Leguizamo is his arch nemesis the Clown and Martin Sheen as *Spawn*'s human tormentor. With special effects by ILM,

Spawn promises to be one of late summer's hot tickets.

Prepare for Kombat, again-An action-filled spectacular, **Mortal Kombat: Annihilation**, will be in theatres in late summer. This follow up to the 1995 action fantasy takes up right where the first installment left off. The story boasts a huge array of fantastic creatures, spectacular special effects and incredible combat. Returning from the first installment are Robin Shou as Liu Kang and Talisa Soto as Princess Kitana.

TV Stuff-There are a couple of interesting developments in store for the small screen. First, Miramax (owned by Disney) and producer Ed Pressman are planning an hour long drama series based on **The Crow**. There aren't a lot of details yet, no stars have been announced. Anne Rice is developing an hour long drama for Columbia TriStar and CBS for next season. The show is untitled, but it is set in New Orleans (where else) and involves two cops, one alive and working in present day and the other a ghost from the 50s. Universal is preparing a syndicated, all new version of **Knight Rider**. The new series is called **Team Knight Rider**, which will involve a team of crime fighters each with a technologically advanced vehicle that has a unique personality. The producers promise a "smarter, hipper more complex" series than the previous incarnation. Stay tuned.

Dimension Films-This is the action/science fiction/horror/fantasy arm of the art house distributor Miramax which itself is now a part of Disney. Dimension has a number of interesting projects in the works at the moment. **Phantoms** is listed as a "thriller," it stars Peter O'Toole and is from a screenplay co-written by noted horror author Dean Koontz. **Prophecy II: Ashtown** is the follow up to the Christopher Walken as an evil angel effects fest from last year, Walken reprises his role and is joined by Jeniffer Beals



(Flashdance, The Bride). Another "thriller" from Dimension is **Mimic** starring Mira Sorvino, Charles S. Dutton (Alien 3), and Josh Brolin.

Some interesting big budget items are in pre-production and development. Try not to drool, they don't always make it, but some of these have a really good shot.

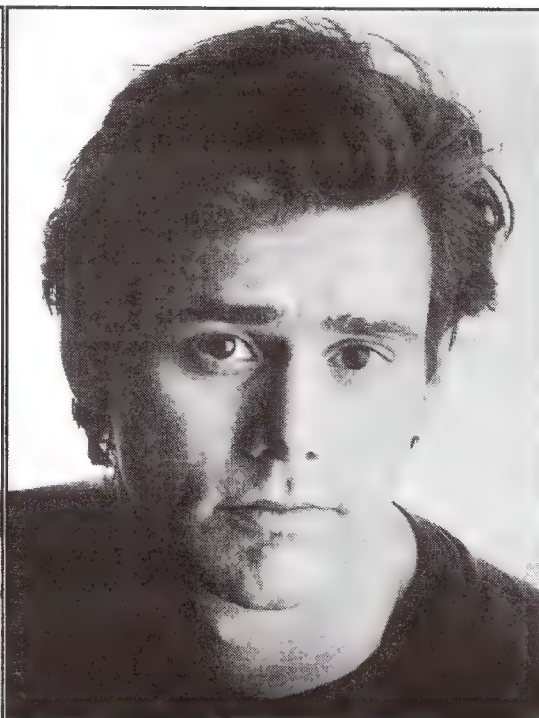
Lost In Space is a definite go from New Line Cinema with a script by Akiva Goldsman and to be directed by Stephen Hopkins. Gary Oldman (Bram Stokers' Dracula) has been signed for the role of Dr. Smith--For ape fans, Disney is working on **Mighty Joe Young** with Wolfgang Petersen attached as Executive Producer and Ron Underwood as director. **King Kong** is also returning, this time with Peter Jackson (The Frighteners) in charge for Universal.--The other big guy, **Godzilla**, is being prepared by those ID4 guys Dean Devlin and Roland Emmerich for TriStar.--Michael Crichton's **Sphere** with Dustin Hoffman is to be shooting in March under the direction of Barry Levinson.--Wes Craven is preparing to remake **Carnival Of Souls** for Trimark Pictures.--Superheroes in the planning stages include Marvel's **Blade** with Wesley Snipes from New Line and **The**

Fantastic Four from Fox with Chris Columbus directing. Just so DC doesn't feel left out Steven Spielberg's Amblin entertainment is working on **Plastic Man** for Warner Bros.

Now for some fun stuff. There are always a bunch of movies in production or preparation that will never make it to your local theatre, but they do pop up on your video store shelves and late at night on those cable channels. Sometimes there's something worthwhile in these little pictures, but not always. There's little information about the following titles, but I'm sure there will be more on them at a later date. Make notes they may pop up again, or they may not. Rattle, Deadly Killer, Generation Ax, Lords of Darkness and Who's Killing The Kids In Clarkstown are horror

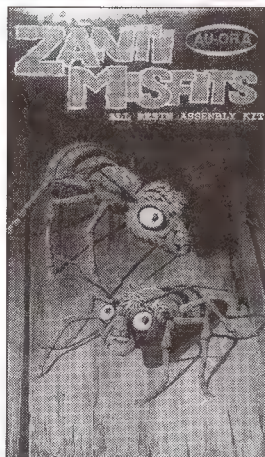
entries. Science Fiction includes Supernova, Dragon Hoard, The Progeny, Shapeshifter, Skeptics, and Fox Street Rats. That legendary monster from south of the border, the Chupacabra, has become quite popular with the low budget film makers with two movies being made to chronicle his exploits. Chupacabra! The Blood Hunt and Chupa Cabra sound like the kind of movies you'll have to watch with a bunch of friends so you can look for the zipper on the monster suit.

OK, that should keep you going until next time when we unearth more details on some new big budget offerings like Event Horizon, The Postman, and Soldier. We'll dredge up more facts about what's coming soon to a theatre or TV set near you.



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• MMP 4	Pasadena, CA	May 31 - June 1
• RCHTA	Chicago, IL	TBA

These are the shows, so far, that we will be attending. We may also be at the ReznHedz show in Chicago during the first part of May. Other shows may be added to this list as well.

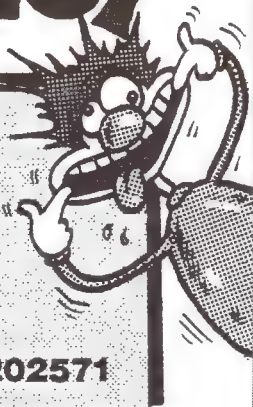
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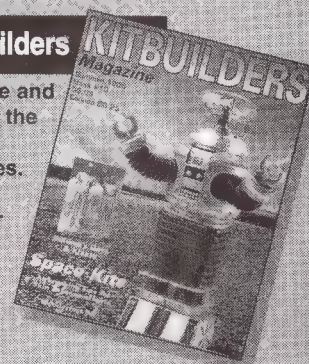
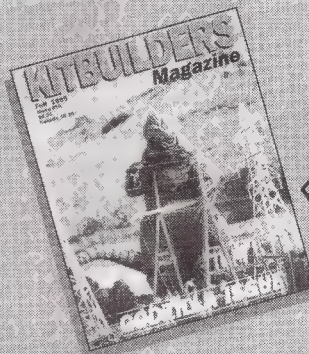
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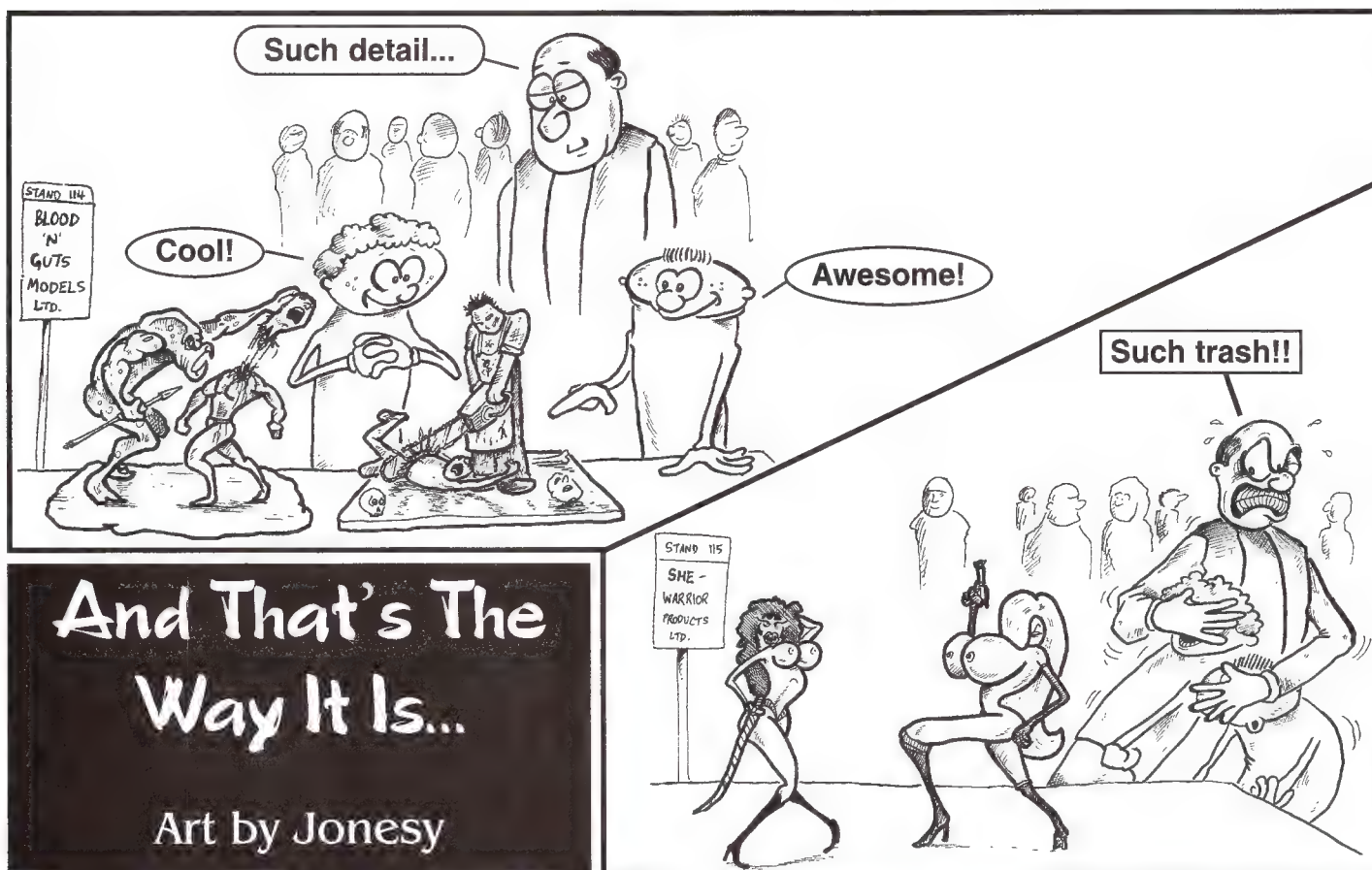
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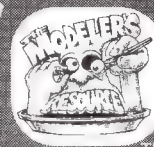
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The Fredericks Files

with Mike Fredericks of *The Prehistoric Times*



spond today talking about their common interest: models.

Skyhook was started to produce kits that no one else was making and that Dave wanted. "In 1992, I started Skyhook because there were several spaceships I wanted on my shelf and they were either not available or too expensive. My first project was a flying saucer from Ray Harryhausen's 'Earth Vs. the

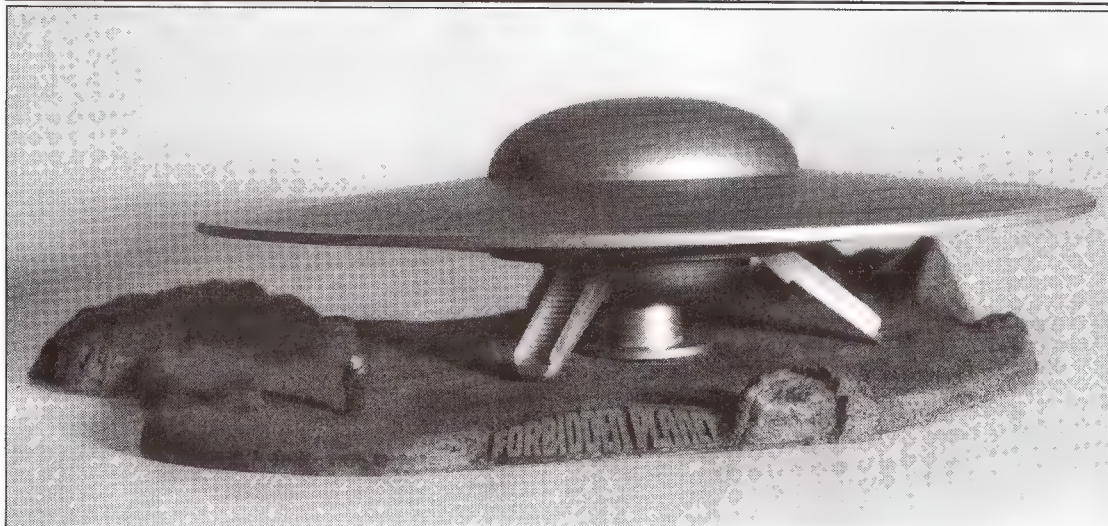
Flying Saucers" (The name 'Skyhook' is a reference from this film). "I didn't have any trouble making the pattern for the ship, but knowing nothing about the silicone rubber RTV and resin, I made some expensive mistakes trying to cast copies of it.

The silicone was incorrectly mixed for the mold, they didn't match, and were locked in causing rubber and resin to fuse together. The mold finally had to be trashed and the excess scraped off of the flying saucer pattern. Dave finally got the hang of mold making and casting and created an eight piece kit of the alien ship from "Earth Vs. the Flying Saucers". After such costly lessons, though, Dave needed to recoup his cost. "I figured that if I wanted one, others would too so I bought an ad in a toy collecting magazine and began selling copies."

I wish I could tell you that sales were so great that Dave moved to Beverly Hills. Far from it, but after making a few sales and getting some positive response from customers, Dave was hooked. He next produced a resin model kit of the Ymir's spaceship from the Harryhausen film, "Twenty Million Miles to Earth." I asked him how he arrived at a scale for the model. He first answered, half-seriously, that "It must fit in my standard size box," but then went on to say, "Just like I did with the 'Earth' ship, I pulled it right off the TV screen. I had no plans. I just freeze framed to measure and pulled my calipers off the TV. My '20 million Miles' ship is exactly the size it was on my 13" TV."

At the same time Skyhook was getting started, another company, Anubis Models was also beginning. They released an "Earth Vs. the Flying Saucer" ship at the same time, in the same size and made up of similar parts. It was just a coincidence and Dave says his ship is more accurate. Anubis had similar models in their catalog as Skyhook and Dave has always considered them a contemporary. There are few other companies that are making science fiction vehicular kits and it is a shame that Anubis has stopped producing spaceships today.

I asked Dave about the difference between making spaceship resin kits and figure models. "It's a different frame of mind and talent. You can get away with more when sculpting figures, accuracy wise, than smooth-skinned ships. I have to sand and prime my patterns-in-progress again and again and allow for shrinkage. Making the master pattern (of a spaceship) is much different (than sculpting a figure) because I'm working with hard material as opposed to Super Sculpy. Not that either is harder but I think there is



Recently I interviewed Dave Bengel of Skyhook Models. This interview was actually the brain child of our fearless leader, *The Modeler's Resource* Founder & Executive Publisher, Fred DeRuvo. Fred knew that Dave is a friend of mine who lives near me. The angle for the interview/article was to cover Dave's small garage kit business and the general state of science fiction and spaceship models today as that is what Skyhook produces. The idea seemed good to me. It's very rare that you read much about spaceship producing garage kit companies as there are so few plus it allowed me to help plug a friend's company.

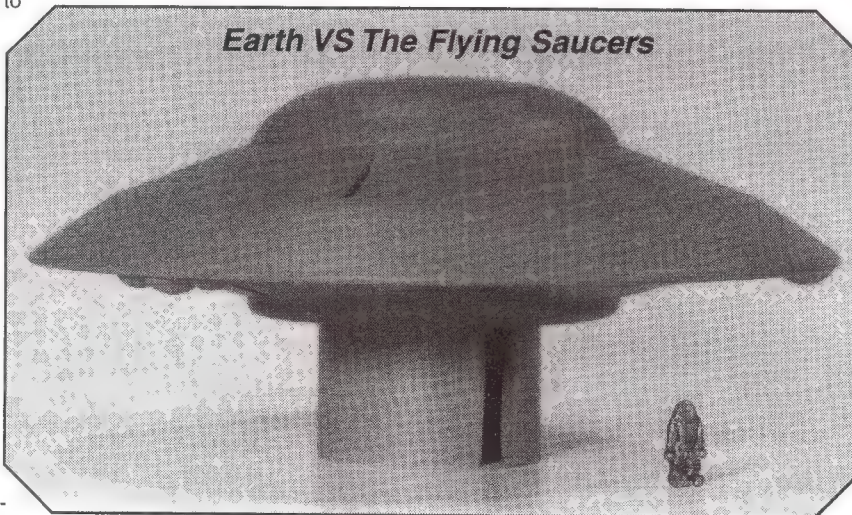
If you've ever tried to interview a friend, you'll know that it is tough for either party to take the whole idea very seriously. I think the only situation that would be worse would be to interview a family member. Well, we did the best we could and after a couple of sessions arrived at the following.

As with most interviews, I started out by asking Dave about his younger days of modeling and how and why he started Skyhook. Dave told me that he grew up building mostly car models but always loved science fiction movies. Like many of us in our thirties and older, Dave "grew out of models" in his teens and twenties. He regained his interest in his thirties and picked up a copy of *FineScale Modeler* magazine.

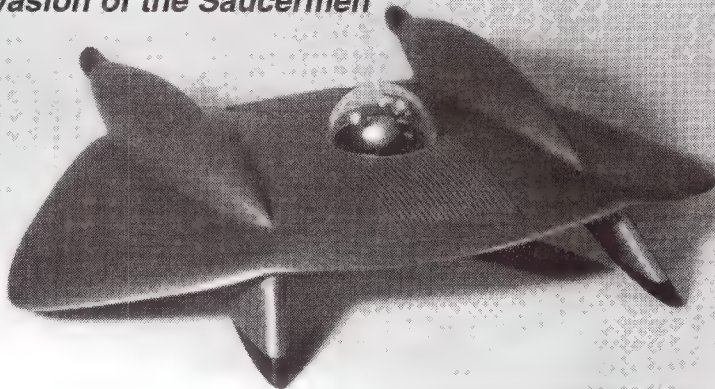
In that issue was an ad for Lunar Models' Jupiter II spaceship from the 60's TV show, "Lost In Space." Mike Evans started Lunar Models in the early 80's and was one of the first 'garage kit' companies in this country. His company has been a success story for over a decade creating hundreds of scale models. It was very sad news to learn that Lunar was closing its doors last year because Mike plans to pursue another occupation.

Dave immediately ordered his copy of the Lunar Jupiter II which began a long distance friendship between Mike and himself. Dave would write Mike and tell him how to do each kit better. Dave really liked Lunar's models but being so interested in science fiction spaceships, he sometimes had better references for a model than Mike did and helped him out. In fact, Dave would have made models of several other spaceships he liked had not Lunar already done an excellent job of making one. Whether Mike appreciated these critiques or not, Dave is not sure and to the best of his knowledge, no Lunar models were ever changed due to his suggestions, but he and Mike continue to corre-

Earth VS The Flying Saucers



Invasion of the Saucermen



less margin for error with a flying saucer." Dave needs plans, even if he makes them himself, and pays another to do his lathe work in a machine shop. "But, they always need alterations and modifications that I do later".

Most companies that do make resin, vacuum-formed or even vinyl spaceships are usually quite small and make almost exclusively spaceships with few figure kits in their catalog or none. Dave told me that there are numerous Star Trek model ship producing companies. They usually make kits of ships not yet produced by injection-molded plastic model companies like ERTL. Another type of kit they offer is an 'accurizing kit' which include parts to detail ERTL kits or make accurate some of the mistakes on their model kits. "I won't mention any names but many of these companies produce a lot of junk and recasts; even second generation (a recast of a recast) and more. I wish they didn't. We all complain about the recasting but what can you do? One exception is Thomas Models in Michigan that do an excellent job with conversion spaceship kits, super detailing kits, accurizing models and 'add-ons'."

Another Sci Fi model company was SFMA which made a number of vac-u-form kits like the Jupiter II, Forbidden Planet, The Day the Earth Stood Still, Martian War Machine, and Planet of the Apes ship. SFMA influenced Dave and he makes models of many of these ships today. Dave said he heard that the owner of SFMA moved on to work in films almost a decade ago.

"In Great Britain spaceships seem to sell well. Kits based on the TV show "Space Above and Beyond", "Thunderbirds", and "Battlestar Galactica" are popular. "Comet Miniatures was one British company that did many small scale ships, although none were very accurate," in Dave's opinion. "The magazine from England titled *Science Fiction & Fantasy Models* is mostly into movie studio models but that's interesting to read about too.

"The 'big' model companies cover the Star Wars and Star Trek model scene well enough and their models are inexpensive enough that small garage companies could never really compete," Dave says. He says that there is room for many more starship kits though because not all of their models are great and they haven't made everything yet. For instance, the Klingon Bird of Prey ship was in existence ten years before a plastic model was made of it. In the mean time, several garage kits were out there of the Klingon ship (Lunar, Anubis and others). ERTL is finally making a model of a standard Tie Fighter soon. For twenty years they only offered Darth's ship and the Tie Interceptor. In the movie, Star Wars, it is the flat wing Ties that you see most often. For some time, Anubis and other garage kit companies have produced one, though.

When the big model companies do come out with a new spaceship model, it kills the garage kits. Case in point is the Star Fury ship from TV's Babylon 5. Four or five versions of this kit will be close to unsellable when Monogram soon comes out with their kit. The reason that their kits are so successful is primarily due to their low price and ease of assembly, Dave told me. "The big model companies need to realize that models are for adults too and that even kids are so much more sophisticated now that they demand more realism and accuracy in the kits. Injection-molded kit companies should become more serious about their Star Trek and Star Wars models. Definitely no

more 'snap kits'! The models today are still toy-like and not detailed the way a good Hasegawa aircraft model is."

One thing Dave said was that there are few reviews in modeling magazines of spaceships and that maybe there just isn't enough interest. Dave isn't too concerned. He runs Skyhook for the fun and to finance his modeling hobby by using profits from the company to buy more models. His room is full of built and unbuilt kits of every subject matter and several beautifully done built-ups have even made their way into his living room (Dave's wife, Sue, is very understanding).

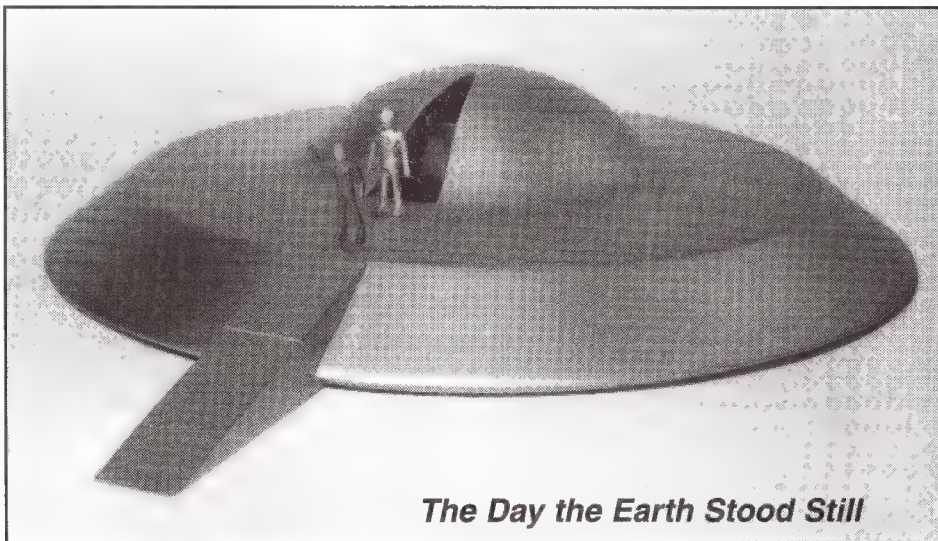
"Dave is into this hobby to have a good time", she states.

"I produce models based on subjects I want and not on what I think will sell. It might not be good business sense but I do this more for the fun." On that note I asked him if it would make sense to have one 'cash cow'. That is, one model that brings in a good amount of sales even if it isn't your personal favorite. This would better allow you to carry on your business doing what you like by supplying a steady income. Dave thought for a second and said, "Good question." I wasn't sure if I had just given him an idea or if he felt that this would compromise his principles.

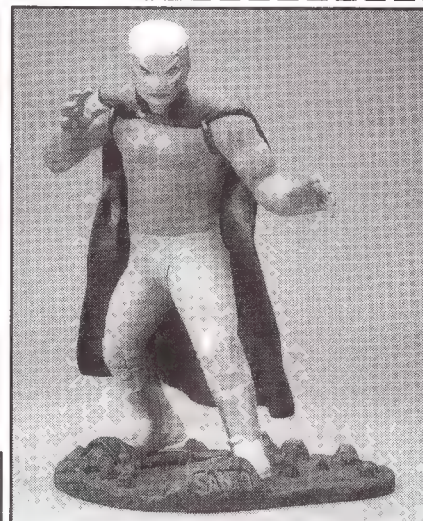
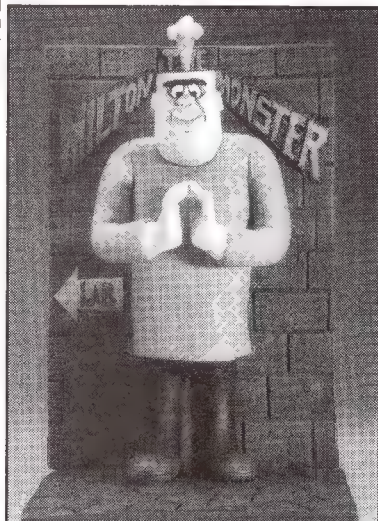
I asked him about doing all of the casting today. Dave truly makes garage kits right in his garage. As you enter, you see dried resin on every level surface and castings and boxed models stacked up everywhere. A vent fan is in one window because he is very careful about his health plus Dave usually works with the garage door open (a luxury we enjoy most of the year in California). Dave has become a master at mold making and casting but says he doesn't like the job. "What is fun is pulling out the first casting of a new model. What is no fun is when a mold breaks down and you have to make the decision whether to make another or pull the model out of production."

Skyhook is primarily a one-man business and continues to go strong. Dave says he isn't sure about the future of spaceship models but he seems determined to continue regardless. He actually has many figure kits in his own collection and has recently produced a new line of figure kits entitled "Demons". This has been advertised recently in *The Modeler's Resource* and I even had a hand in helping Dave with some of the sculpting. Dave said he personally found it more difficult to sculpt figures than starships. Skyhook's newest spaceship is the beautiful C57-D from the 50's film, "Forbidden Planet".

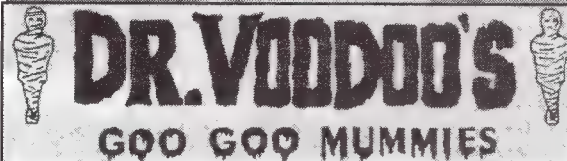
In closing, Dave told me the story of a recent letter he received from a modeler who had purchased a couple of Skyhook's ships. Dave told me that the guy wrote to say how much he loved Dave's models but then started giving him all sorts of advice on how to make them better. We both had to laugh because the letter sounded so much like letters Dave had written to Lunar Models over half a decade ago. Skyhook had now become the established model business and this 'fan' had taken over Dave's old role. Who knows, maybe this letter writer will get fed up with the amount of new kits coming out, create one of his own, screw up the mold, sell a few copies to make his money back and eventually start the next spaceship model producing company. Then it will be his turn to get a letter from some young upstart who thinks he can do better.



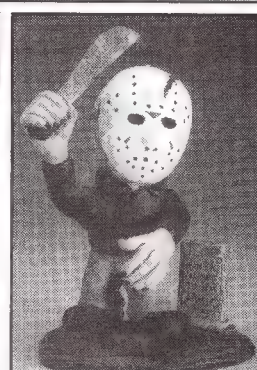
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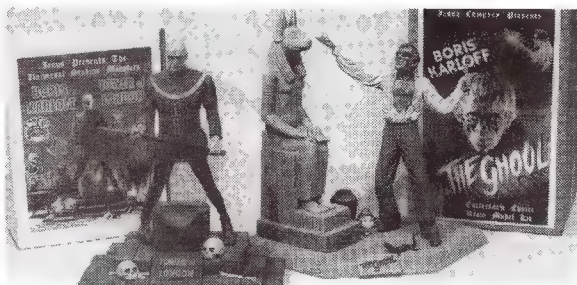
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MODEL VOICES:

What's the Matter...

I can appreciate the concerns that organizers are attempting to address by censoring or even banning "objectionable" kits at their shows. I think many will agree that children shouldn't be exposed to certain material. Still, isn't it the responsibility of parents to choose what images their kids will see?

Regardless of what some might think, at an average price of \$100+, the targets for garage kit consumption are NOT children. For the most part, adults are buying kits and entering contests at these shows. If they happen to bring their kids, they likely know what subjects will be on hand at the show, and have chosen to bring them along anyway. For those parents that might be blindsided by a bare breast, wouldn't a large banner proclaiming "mature content" outside the showroom suffice? At the very least, a smaller room showcasing mature kits in private might be appropriate.

Assuming that we can't trust parents to make decisions for themselves, and that a committee of individuals is required to make these important calls, what advice can we give them? After all, there's dangerous material floating around, and we need to make sure they've done a thorough job policing it.

First, nudity of any kind has to go. The European standards for acceptable exposure are obviously flawed. At the very least, nude kits should be required to be covered in some way if not banned all together. Post-It™ notes have a proven track record at shows, but I'd like to suggest Barbie doll outfits for those scantily clad 1:6 scale kits. Remember that all the dealer booths must be policed along with the contest entries. It does no good to keep nudity out of the contest if a kid can sneak a peak at a Reds kit that's on sale.

Now that nudity's "covered," let's take a swag at violent content in kits. I refuse to tolerate the double standard that our society sadly permits between nudity and violence. If a kit depicts a violent act such as murder, torture, or dismemberment, then it's got to go. Those "classic" Mars Attacks kits are out. Horizon's Punisher obviously advocates a militant approach to dealing with conflict. And what about that one Fewture kit that sends an obvious message promoting drug use?

So we've made a start at cleaning up the shows. Why stop there when we have the opportunity to do so much more? We can start with the publications which

report on the industry. (Sorry Fred!) The editors of the respective magazines need to take it upon themselves to actively screen submissions and advertisements. If a mandate for this kind of coverage remains, you can always buy a copy of "Amazing Nude Kitsniffer's Resource" from the top shelf at the newsstand, or have it delivered to your doorstep in a plain brown wrapper.

Of course the final step remains, if we can't control which kits are produced, then we can at least impose a mandatory rating system for all new releases. I nominate Terry, Gordy, David, Fred, Tom, and Denis to head up a ratings committee that will adopt a simple, effective, and brief means of communicating the content of each kit. Well, maybe not David, I know how much he enjoys painting and collecting nudes.

Heck, after all that work maybe it's easier to just hang up that "mature content" banner after all...

I doubt that sculptor Kent Melton would be pleased to hear that his beautiful .38 *Special* sculpture has been partially obscured by a yellow Post-It™ note. Nor would any of the other sculptors whose work has been censored in some way by organizers of any of the major figure model shows around the country. These kits represent their vision and ART and to treat them as pornography demeans them. What's next? Post it notes on Boris paintings?

Larry J. Brackney, Gremlin on the Loose!

I am new to the figure kit hobby, but already I'm really hooked. I really enjoy movie characters and female kits (hence this letter).

People who are narrow minded, or prudish about the female nude had better not make the mistake of going into any museum.

The female form has been a subject of artwork for thousands of years. The only difference between say, The Venus DeMilo and Sorayania's Amazon is the context. One is a fantasy warrior, the other a Greek Goddess. I think people have a lot of growing up to do. But for me, I'm going to keep getting deeper into the hobby and having a ball building kits.

Thanks for the great magazine.

Dave Hackett, Kent, WA

...with Skin Anyway?

Photos used in this article represent built-up subjects from the collection of Tommy Ellis and Jerry Buchanan, (Tom & Jerry Studios).

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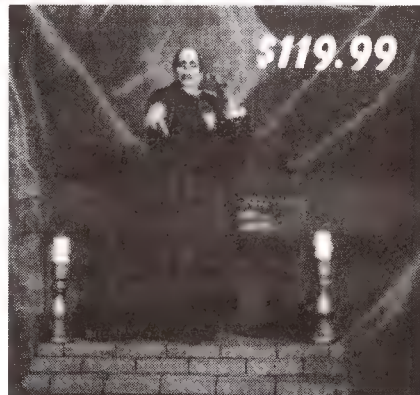


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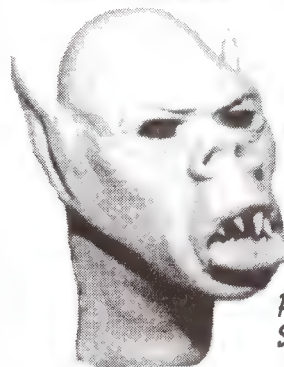


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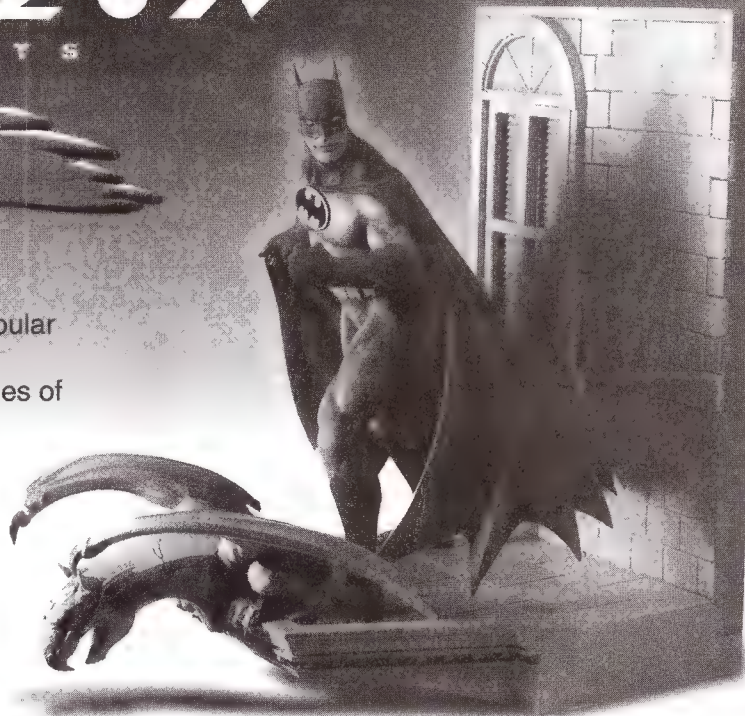
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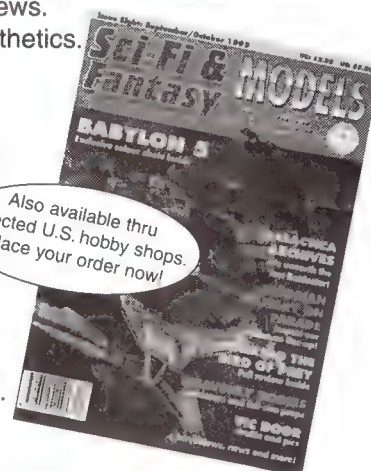
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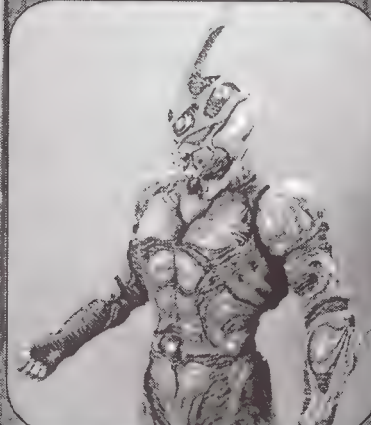
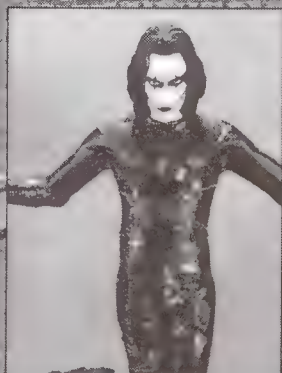
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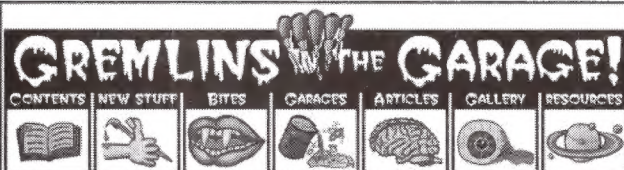
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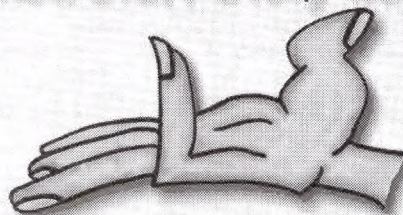


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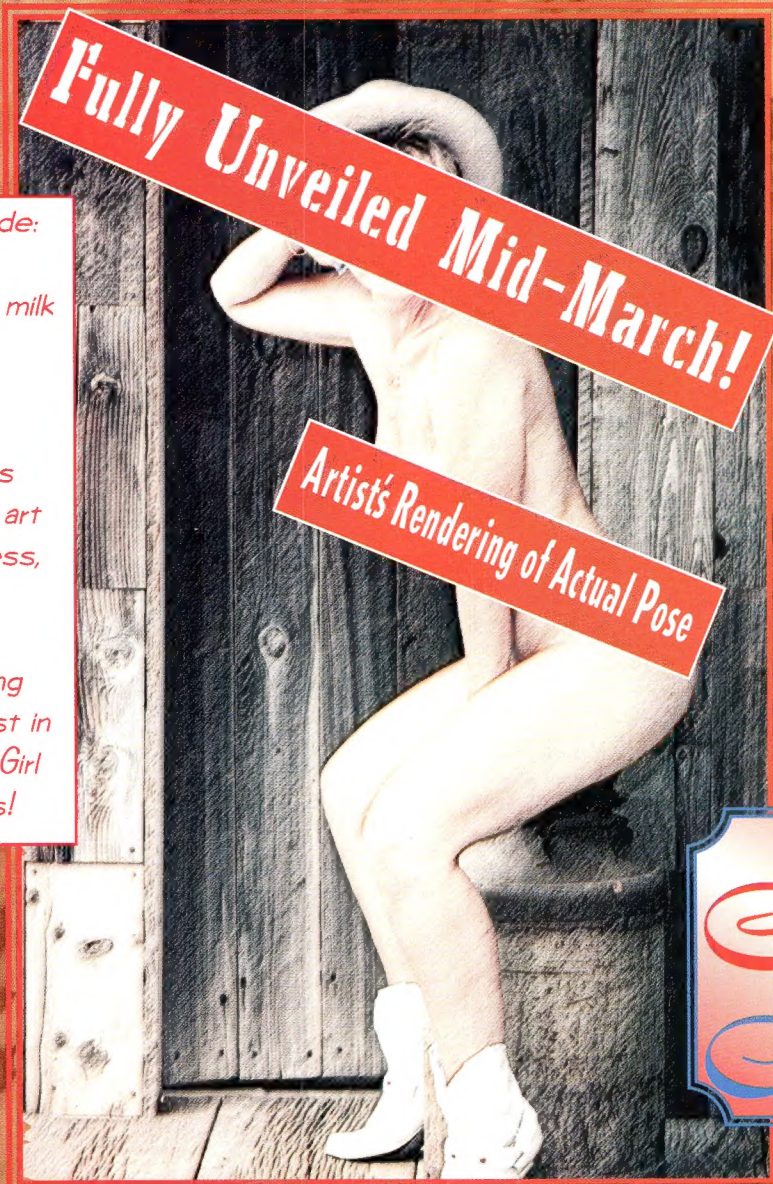
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